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ELECTIONS PRECIPITATE HIATUS IN
LONDON'S MUSIC SEASON

Poor Performance Mars Orchestral Concerts Preceding Holidays—Erika Morini Makes Her London Debut—Rutland Boughton's New "Music Drama" Disappoints

London, December 23.—London, unlike most big cities, has two musical seasons instead of one. There is the ordinary season, which is generally synchronous with the first half of other musical seasons, and there is "the" season, during which the really big things are supposed to happen, the famous London season, in which society with a capital S enjoys the two or three securely fogless months of the year. Between the two, that is between Christmas and Spring there is rather a hiatus, which only the musicians' instincts of self-preservation manage more or less to fill out.

This year, however, the hiatus has come earlier than usual. The general elections, launched upon the country quite unexpectedly, have absorbed the attention of people to a still more unexpected degree. The result, and the various speculations as to the future, have put everything else out of British minds of all political shades (and every British mind is political). In short, what with politics and approaching Christmas, music has been a stepchild in people's affection these last few weeks.

Result: half-empty halls with few exceptions, and these exceptions all had somehow to do with Christmas—carol concerts of the Royal Choral Society and other choral bodies, nativity plays, and concerts in which the seasonable element predominated. There is no doubt: a real Christmas spirit pervades the town. Shops, since the last few days, are packed with shoppers; people are spending money despite the bad times. Somehow—one wonders if the elections have something to do with it?—the outlook seems more hopeful and John Bull seems to be discounting the coming of better times, the return of Goodwill on earth.

Money has certainly loosened up here since last year. Prices have come down, too, in non-essentials at least, though the index of the cost-of-living is still at 170 per cent. The Queen's Hall concerts up to election time have done better business than at any time since before the war, and this despite the fact that Sir Henry Wood has tabooed the most popular and most hackneyed composers—Beethoven and Tchaikovsky—for this season, offering a novelty at almost every symphony concert instead.

MANY GUESTS BUT FEW REHEARSALS.

These Saturday symphony concerts—twelve of them—together with the series of the London Symphony and the Royal Philharmonic, are still the backbone of London's musical life. They represent the highwater-mark of instrumental performance, for the simple reason that the Queen's Hall orchestra, run on proper economic lines, with a big music house to back it financially, is the only orchestra in London that can still afford to rehearse properly. At last Saturday's concert the feature was a revival of Elgar's second symphony, a task of duty rather than of love, for Sir Henry much prefers Elgar's first, on which, by the way, there has been rather a run in London of late.

Both the London Symphony and the Royal Philharmonic have made a virtue of necessity by covering the lack of a permanent conductor with flashy guest engagements. The first has invited Weingartner, Coates, Kussevitzy, Furtwängler, Sokoloff and Goossens. The Royal Philharmonic displays the same names, with Ernest Ansermet in the place of Sokoloff. Mengelberg was to have come, but illness prevented. That this constant change of riders does not improve the style of the music is clear, and the performance which I heard under Kussevitzy certainly did no credit to either that gentleman nor the London Symphony. No wonder that British conductors are migrating to America; no wonder that Mr. Goossens speaks of American orchestras with that dreamy look in his eyes.

Still, as someone has said, there are no bad orchestras, there are only bad conductors. England now has a number of good conductors, and if these two London orchestras were to engage one of them permanently—in other words if an English Maecenas would arise and enable these venerable institutions to do so—London's standard of orchestral performances would quickly rise to a level with that of New York. The material surely is there.

SIR THOMAS' CHIVALRY.

There is even a surplus of British conductors, and these at present have to give London concerts "on their own." Of Thomas Beecham's return as an orchestral free-lance the MUSICAL COURIER has been informed. His second concert took place under an unlucky star. In the first place Strauss' Alpine Symphony, peremptorily "turned down" by the critics on its first London performance a few weeks ago, had the effect of keeping people away. Eugen d'Albert was

an equally unfortunate choice for a soloist, for his native Britain refuses to put up with his pounding like his adopted Germany.

The thing that happened, however, during the performance of a second soloist, Mme. Selma Kurtz, of Vienna, can happen, to my mind, only in a state of artistic decadence unworthy of London. In a Haendel aria Mme. Kurtz soon found herself bars ahead of the "accompanying" orchestra

entitled Queen Bess, and the scherzo of this—a sound-parody leaning heavily (this is the word) on Dukas and on Petrouchka, with a cruelly banal theme for the middle section—he conducted with great éclat, thanks to a full employment of battery, bells and traps. Lord Berners' three parodistic piano pieces, now set for orchestra, preceded it and showed how that sort of thing can be done, when it is done cleverly. But how tired a clever man must be of being clever all the time! The rest of the program, with Elgar's first symphony, Debussy's La Mer, etc., suffered from the usual poor execution. Hugo Wolf's entrancing Italian Serenade was ruthlessly murdered.

ERIKA MORINI CAPTURES LONDON.

Sunday concerts in London are less popular in London than they are in New York, for Sunday in England is still a day of rest. The week-end is a sacred institution dedicated to the family and the English out-doors, green even in winter, though this Christmas promises to be crisp and white. Hence the Queen's Hall Sunday orchestral concerts have been rather poorly patronized, and the huge Albert Hall, where Messrs. Powell & Holt still provide a sort of musical grab-bag every Sunday, is rarely more than a quarter filled. Last Sunday about 2500 people heard Erika Morini at her London debut, and they looked a mere handful in the vast expanse. But, without knowing in advance who Erika Morini really is (even the critics didn't know it), they made a noise at the end of the Vieuxtemps concerto (accompanied by the London Symphony under Kussevitzy) that left no doubt in one's mind that they know it now. Little Erika, by dint of the three T's—technic, tone and temperament—simply conquered London at one stroke, just as she has conquered New York. In spite of the vastness of the hall and its poor acoustics, in spite of the rather empty concerto she played, I enjoyed every note of it. She is a great girl!

I am sorry I had to miss Backhaus the day before, for he played a fine big program from Bach to Dohnanyi, and I understand that his success in England is immense. I am sorry, too, to have missed the only American of recent weeks, Henry Cowell, about whom I wrote after hearing him in Berlin. The critics here took him rather more seriously than there, though they laid a bit too much stress upon his indebtedness to MacDowell. The public, again, was too polite to hiss.

Speaking of English politeness, I want to put in a word for the ushers in the London halls. In America we say "thank you" to an usher who happens to be in the least bit courteous. In London it is the usher who says "thank you." He says it not only when receiving something, but when he gives you something as well. We have imported so many things from England: we have guest artists, guest conductors—even guest critics (much to the amusement of people here, who don't understand our predilections in this line). Why not, I thought, invite one or two guest ushers to show our ushers how to be polite? I am sure it would be as delightful to hear a few English "nk-you's" in Carnegie Hall as to read Mr. Colles' English spelling in the New York Times.

NEW MUSIC, BRITISH AND OTHERWISE.

The British section of the I. S. C. M., after providing a hearing to Bela Bartok for his latest compositions, has had another distinguished visitor in the person of Ildebrando Pizzetti, who played his violin sonata with Arrigo Serato, his cello sonata with Mr. Barbirolli, and had some of his songs sung by Anne Thurstfield. The new cello sonata rather disappointed the modernists, for it is not what is generally regarded as "modern" in its harmonics. Also it is of rather facile workmanship

and not very choice in its material. The best impression was left by some of the songs, which are genuinely and deeply felt.

Next to the concerts of the International, the series given for the first time this year by Gerald Cooper is of particular interest. Besides old English vocal and instrumental music and some rarely-heard chamber music classics they comprise works by Bartok and Szymanowski, Kodály and some of the younger British composers. New British music has also

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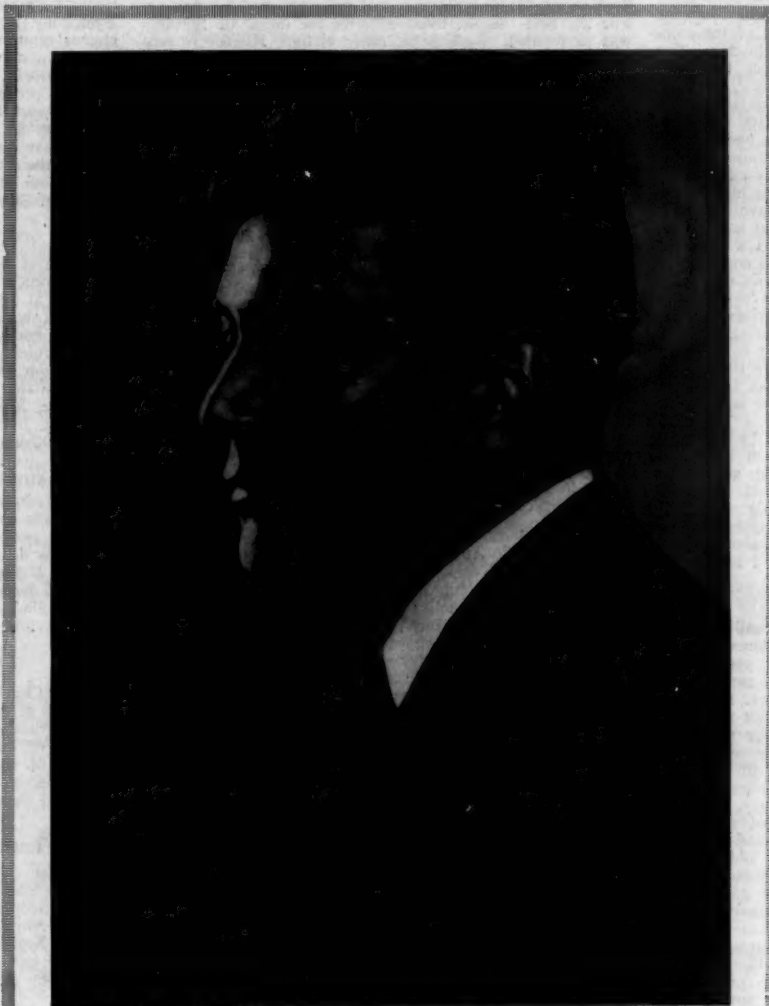


Photo © by G. Maillard Kesslers.

ERNESTO BERUMEN.

the brilliant and well known pianist, who gave a successful recital at Jordan Hall, Boston, on January 12. Mr. Berumen will give his next New York recital at Aeolian Hall on Friday evening, February 1, playing compositions by Bach, Brahms, Schumann, Liszt, Grieg, Fauré, Albéniz and Granados. The seldom heard Liszt sonata, After a Reading of Dante, will be one of the outstanding features on this occasion. Mr. Berumen has achieved a unique reputation for assembling unusual and valuable musical gems for his programs. The young artist continues his highly successful pedagogic activities in conjunction with Frank La Forge at the La Forge-Berumen Studios in New York.

and had to stop. Sir Thomas calmly announced there had been a misunderstanding and began again. People in England are exceedingly well-bred, and since Sir Thomas in talking to the reporters took all the blame upon himself, they merely praised him for his chivalry. Would it not be better to protest that people who pay high prices for tickets have a claim on the program being properly rehearsed?

A younger native free-lance, Aylmer Buesst, at his second concert with the London Symphony, featured British music, including his own. He has, it seems, committed a symphony

Wagnerian Opera Season Ends Abruptly

"Hickory, dickory, dock," said the old rhyme, "the mouse ran up the clock; the clock struck one and down he run—Hickory, dickory, dock!" It was Tuesday evening, January 8, that the clock struck one as far as the Wagnerian Opera Company was concerned. Last week's issue of the MUSICAL COURIER had the story of the voluntary receivership into which the company had gone on the day preceding. The money necessary to insure a performance on Monday evening, January 7, was forthcoming, but all the efforts of the management the next day were useless and when those who had tickets for the performance of the

Zigeunerbaron arrived at the house on Tuesday evening they found only the following notice:

"There will be no performance tonight.
"Because of financial difficulties occurring before the appointment of the undersigned as receiver of the Wagnerian Opera Company, the performance announced for this evening will not take place.
"Efforts are being made to secure such financial assistance as will enable the company to complete its engagement, and it is earnestly hoped that this will be possible. In such event, tickets will be honored for subsequent performances in a manner which will hereafter be announced.
"Tickets purchased after 5 p. m. on Jan. 7, 1924, for performances subsequent to that date will be redeemed on or after Jan. 9, 1924.
"Announcement will be made concerning the redemption of other
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THE TALES OF HOFFMANN HAS SUCCESSFUL REVIVAL IN BERLIN

Ballo in Maschera in New Garb at Volksoper—Scriabin Starts a Rumpus at Opera Concert, While Stravinsky Has Tame Reception—Few Concerts Before Holidays

Berlin, December 22.—In his last Berlin letter César Saerchinger spoke of the "Golden Era" that is dawning in Berlin. As in every country during a golden age, the real value of money is underestimated, is entirely lost track of. It was so in California, when money was so plentiful that there were citizens who had never seen a copper coin, and in New Orleans during the old "golden cotton days" a cent was hardly recognized outside of a post office. Germany today is inwardly rich although outwardly poor. The riches, meaning foreign currency, are hidden away in the wallets of nearly every citizen of the middle class while the gold of the capitalists and wealthy manufacturers is safely hidden in the strongest banks outside of Germany.

The stabilization of the mark at the official figure of four trillion two hundred billion for a dollar, has already been in effect over a month. What one formerly had to pay a trillion paper marks for, now costs only one so-called "gold mark." Try and imagine what this means to a merchant doing business in a small way. It means that one mark, about twenty-five cents of real money, is now considered as nothing at all. What a purchaser must pay for whatever he buys depends entirely upon the imagination of the merchant, whether he be a jeweler or a café proprietor. The more imaginative the "gold mind," the higher the price asked for the commodity.

For instance, one jeweller demanded for a certain article one hundred and twenty-five gold marks. After regaining my breath, I proceeded to a neighboring store and for the identical article was asked fifty marks. Encouraged by this decrease I walked two blocks before entering another shop where the same article was quoted at forty-four marks and, behold, one hundred metres further I could have bought it for forty. (Of course this does not mean that had I kept on trying I would have finally procured what I wanted for nothing.) The same scheme of pricing goods is encountered with practically everything excepting food-stuffs of everyday use. These are about the same everywhere in Berlin but always much higher than corresponding prices in New York, even during the days of wildest profiteering. A cup of coffee which in New York costs a nickel or in a higher class place perhaps a dime, costs today in Berlin the moderate equivalent of twenty cents. Needless to say I am now on the water wagon, since the beer and coffee wagons do not agree with my usual sweet disposition.

Nor is this an idle remark. It was proved to my satisfaction the other night at the Opera, to which I hurried without stopping for supper. After the first act I approached the buffet and selected a modest half of a roll spread with a filmy gauze of boiled ham. To wash this meal down I ordered a small glass of beer. Upon leaving the buffet I had not only lost my temper but about a half dollar of real money as well. The only thing I hadn't lost was my appetite.

A NEW TALES OF HOFFMANN.

Well, to get back to the Opera, which is really what I started to write about, there have been two interesting productions in the last week. The Staatsoper presented a newly staged Tales of Hoffman, with which it earned quite a popular success. New costumes and scenery, the latter by the clever Aravantinos, were also in evidence and made a pleasant impression after the old and shabby ones seen here in the past. Dr. Hoerth's staging was logical, even to the minutest detail. His handling of the end of the Venetian scene was one that cleared up a scene usually obscure to all but the experienced opera-goer. Strange to say, however, this second act was otherwise the weakest of the three. Aravantinos' Venice could have been better and Mafalda Salvatini, usually a most dependable vocalist, did not improve the popular Barcarolle by beginning her part out of tune and tenaciously clinging to the incorrect pitch for a few embarrassing minutes. General Musical Director Erich Kleiber, who conducted, gallantly took the blame for this, however, by admitting that he kept the orchestra too subdued at the beginning of the song. But if Herr Kleiber was guilty in this respect he certainly made up for it in his conducting of the score, a tricky one, bristling with pitfalls for any but an alert and sensitive conductor. Seldom have I heard any work so skillfully done; certainly the Offenbach score never.

The climax of the performance was undoubtedly the third act, in which Elfriede Marherr-Wagner as Antonia was a model of vocal and histrionic excellence. The burst of temperament she revealed when goaded by Dr. Mirakel into singing herself to death was the big moment of the evening. Karl Günther as Hoffmann, and Theodor Scheidl as Dr. Mirakel, Copelius, Dapertutto and Lindorf, were excellent, while Ethel Hansa, as the doll, displayed a flexible coloratura if not one of especially fine quality. Grete Mancke as Niclas, Otto Helgers, Leonardo Amareco, and Karin Branzell (soon to be heard at the Metropolitan), completed the cast, which was a strong one in all but vocal equipment. It is a pity that an institution like the Berlin Staatsoper should be so poor in really good voices.

AND ANOTHER ONE.

My impression in this respect was all the more strengthened when only a few nights later I again heard the Tales of Hoffman as presented in the Deutsche Opernhaus. Rather than winning new honors for itself, this performance did more in showing off the many virtues of that at the Staatsoper in a favorable light, especially so in the matter of staging and scenery (excepting the Venetian scene, which was more convincing than that at the Staatsoper), histrionic ability, and all the finer points of stage-craft. In all these, the Schillings institution can claim superiority. But vocally—that is another matter. Blech, largely by means of guest singers, is gradually building up a reputation for vocal and ensemble achievements of a high class. Adolf Lussmann, a guest in the title role, revealed a lyric tenor of much satisfaction, and Franz Reisinger in the quadruple part, though possessing a rich and robust baritone, made himself foolish by his exaggerated acting. As in the Staatsoper performance, the character standing out most prominently was Antonia, sung by Alice Marturell, possessor of a clear and vibrant soprano. Here is a singer and actress of much promise, who left a strong impression. I must add, however, that the role was rather miscast for her, since she is

rather too buxom to impress one as a delicate consumptive for whom an outburst of song would prove fatal.

Perhaps the triumphal wreath of the operatic week, however, should be awarded the Volksoper, whose newly studied presentation of Verdi's Un Ballo in Maschera caused quite a stir. This work, charming even in its old garb, was simply fascinating in its new dress, as conceived by Hans Strohbach. The romantic realism of past Ballo in Maschera performances has been vanquished. In its stead there is a coordination of the music with costumes, drapery, light effects and scenery; in other words a reflection of the music from the stage. Mme. Melanie Kurt, as Amelia, made up for certain weaknesses by reason of her mastery of style and tradition, while Eleanor Schlosshauer-Reynolds, an American, was more convincing as Ulrica than Lermann, a guest from the Frankfurt Opera who sang the role of René.

SCRIABIN ENCOUNTERS RESISTANCE.

On Wednesday noon I was again at the Staatsoper for the fourth symphony concert of the Staatskapelle, conducted by Kleiber. It was not only enlightening—it was amusing. For the first time at these concerts the music of Scriabin was performed. Besides his other virtues, Kleiber is progressive. Like everyone else, with or without virtues, he seems to me to have his faults. He is a veritable storm center in Berlin's music life. And I cannot refrain from having a faint suspicion that he enjoys it. After a stirring performance of Prometheus, he was accorded a reception in which hisses and cat-calls were about equally divided with shouts of "Bravo Kleiber" and spontaneous applause. It is evident that a clique of Kleiberites congregates and let loose their war whoops whenever their idol conducts.

It was thus even at the performance of the Tales of Hoffman. It was evident again at the orchestra concert, but on this occasion the clique was challenged by a goodly number of old conservatives, among whom were many seemingly gentle ladies. As Kleiber returned after the intermission to conduct the Poème de l'Extase he was unable to proceed. One hurled the remark "Give us German music!" Another screamed "Beethoven!" Hisses and hoots were interspersed. Arguments and commotion in several parts of the house made it impossible for Kleiber to go on and he threw up his hands. The orchestra forthwith took up the strife, applauding and rapping energetically with their bows or feet, for their leader. Following the remark "Give us German music," one man yelled "Do you want to be put out?" upon which the critic of a nationalist paper bawled back "Don't forget you are in Germany." This incited the critic of a Stinnes organ to roar "Quiet, quiet."

Reason and cool heads finally won out and Kleiber was able to proceed. And proceed he did, by giving Scriabin a wonderfully vital, energetic and rhythmic reading. In spite of his skill and talent, however, I always feel that he is trying to "get" the public; as if under his coat collar there peeped a little label stamped "Watch me!"

In any event he is an interesting personality and one regrets that only two of the symphony concerts were allotted to him. Perhaps his adversaries—or are they merely adversaries of his progressiveness?—will learn to behave like citizens of a metropolis in the next five concerts, which Fritz Busch of Dresden has been invited to conduct. But then, too, the "Kleiber Clique" should learn to control its enthusiasm.

STRAVINSKY'S NIGHTINGALE SINGS IN PEACE.

Even though indirectly, the opera influence was again felt in an important concert this week, at which Gustav Brecher, newly appointed general musical director of the Leipzig Opera, presented for the first time in Germany Igor Stravinsky's Chant du Rossignol suite (or symphonic poem, as the program had it), arranged from the fairy opera of the same name. The work's reception by the public was notable for the absence of whistling or hissing, such as was accorded the same composer's Sacre du Printemps when introduced here last year in a concert of the I. S. C. M. The balance of Brecher's program consisted of Berlioz' overture to Benvenuto Cellini, Strauss', also Sprach Zarathustra, and the second Liszt piano concerto, played with brilliance and rhythmic verve by Dmitri Tiomkin, another Russian master pianist.

THE END OF THE FIRST HALF OF THE SEASON.

The last of the big orchestral concerts before the Christmas holidays was the fourth in the series of the Mahler cycle under Klaus Pringsheim. The seven songs from Des Knaben Wunderhorn and the fourth symphony comprised the program. In the first work Nora Pising-Boas and Heinrich Schlusnus of the Staatsoper were acclaimed with enthusiastic applause, Schlusnus almost celebrating a triumph. Klaus Pringsheim, who is winning his spurs in conducting the Mahler Cycle again, did splendidly, as did the orchestra, which faithfully followed his minutest wish.

Other concerts of recent hearing which deserve mention are those of Nina Wulfe, the young American violinist, who played an exacting program in Beethoven Hall; the youthful Russian-American Mischa Weisbord, a violinist of unusual attainment; Rudolph Reuter, American pianist, who played a long but indiscriminate program; Ludwig Kentner, the gifted young Hungarian who, in a second recital repeated the great success scored in his first; and Walter Kirchhoff, the German heroic tenor, who filled the Philharmonie in a program of arias and lieder by Handel, Schumann, Meyerbeer, Wolf and Wagner. A. Q.

Warren Storey Smith New Boston Post Critic

Boston, Mass., January 14.—(by telegram).—Warren Storey Smith, formerly assistant to H. T. Parker, of the Boston Transcript, has been chosen to succeed Olin Downes, now of the New York Times, as music critic of the Boston Post. Mr. Smith is exceptionally well equipped for the place. He obtained his musical education here. He taught piano at the Faelen School, harmony at the Boston Conservatory, and is now a member of the faculty of the New England Conservatory in the composition department. His musical reviews and analysis of new works have been a feature of the Transcript for several years. He is also a composer of songs, his settings of A Caravan from China

Comes being noteworthy. Mr. Smith begins his duties with the Post on January 20. (Signed) JACK COLES.

Ohio F. M. C. Offers Prizes

Mrs. Jessie Stillman Kelley, president of the Ohio Federation of Music Clubs, notifies the MUSICAL COURIER that her organization is offering some special prizes to Ohio composers. They are as follows:

- I. Fifty Dollars for an anthem, offered by Mrs. Mary Willing Moxley, 2307 Monroe Street, Toledo, Ohio.
Text for Anthem:
Be filled with the Spirit, the holy Spirit of God;
Speaking to yourselves in psalms and hymns and spiritual songs,
Singing and making melody in your heart to the Lord;
Giving thanks always for all things unto God and the Father
in the name of our Lord Jesus Christ.—Ephesians.
- II. One Hundred Dollars for a piano composition; offered by the Baldwin Piano Company of Cincinnati.
- III. Fifty dollars for a violin solo with piano accompaniment; offered by Mrs. Honefanger of Marion.
- IV. Fifty dollars for secular song; offered by Bertha Baur, Director of the Cincinnati Conservatory of Music.

For further information apply to Mrs. W. D. Crehs, 71 Oxford Avenue, Dayton, Ohio.

Oratorio Society Plans

In continuation of its celebration of fifty years of choral activity, the Oratorio Society of New York plans several additional concerts this season. The first will be its participation with the New York Symphony Orchestra in the Symphony Society's Beethoven Cycle, the orchestra and chorus rendering together Beethoven's ninth symphony on the afternoon of January 31 and the evening of February 1. The Oratorio Society will also give a Beethoven concert of its own, presenting the Missa Solemnis on April 9. This difficult work has been under rehearsal for four months and the concert in April will be the first performance of Beethoven's Mass in fourteen years. Another important performance of the society's jubilee year will be a concert, some time next month, at the New York University, under the direction of Albert Stessel, conductor of the Oratorio Society.

Grandjany Coming

The first New York recital of Marcel Grandjany, the noted French harpist, will take place at Aeolian Hall, February 7, at 3 o'clock. For a long time distinguished on the continent both as a performer of ultra-brilliant qualities and as a composer of rare ability, M. Grandjany will appear in both roles in his New York debut recital. His program will include his own Dans la forêt charme et de du Enchantement (In the Enchanted Forest) and Rhapsodie, and works by Fauré, Roussel, Pienne, Turino, Couperin, Daquin, Jean Schobert, J. Ph. Rameau, J. S. Bach, Jacques de la Presle, Ravel, Debussy, Prokofiev and H. Renie.

The Astors Entertain for the Van Hoogstratens

On Wednesday evening, December 9, Mr. and Mrs. Vincent Astor gave a reception at their Fifth Avenue home, for Mr. and Mrs. (Elly Ney) van Hoogstraten. Among the musical persons present were Walter Damrosch, Dr. Eugene Noble, Mme. Maria Carreras, Mieczyslaw Münz, Berthold Neuer, Antonio Scotti, Andres de Seguro, Leonard Lieblich, Rubin Goldmark, Pierre V. Key, Minette Hirst, Arthur Judson, etc.

Mme. Cahier's Reception

Mme. Charles Cahier and Mr. Cahier gave an afternoon reception at the Automobile Club of New York on Thursday afternoon, January 10, which was attended by a large number of members of the musical and social world. A feature of the afternoon was the singing of the Brahms vocal quartets by Mmes. Rothberg and Cahier, Paul Draper and Paul Bender, with Frank Bibb at the piano.

The Vienna Opera's London Season in Doubt

London, January 2.—Despite the official announcement that the Vienna Staatsoper will visit London this summer for a season at Covent Garden, in inside circles it is considered very improbable that the visit will materialize. The British National Company is said to have put obstacles in the way and the whole matter is now before the Ministry of Labour for its consideration. G. C.

French General Disbands German Orchestra

Speyer (Palatinate), December 24.—General de Metz, commander-in-chief of the French forces of occupation in the Palatinate, suddenly issued an order forbidding the symphony concerts of the Orchestra of the Palatinate. The decree has resulted in over fifty musicians being thrown out of employment on the eve of the holidays. R. P.

Coates Arrives in Rochester

Albert Coates, the distinguished British composer-conductor, arrived in Rochester, January 10, and immediately began rehearsals for a series of concerts with the Rochester Philharmonic Orchestra. Mr. Coates will be in Rochester for three months and will conduct ten concerts, seven of which will be in the afternoon and three in the evening. He will also direct a school for conductors at the Eastman School of Music.

Schnéevoigt Coming to America

Professor George Schnéevoigt, the eminent Finnish conductor, who leads orchestras in Stockholm, Christiania, Scheveningen, Helsingfors and Berlin, all in one season, expects to sail for New York on the George Washington, January 31 from Southampton. While in America he will conduct, among other orchestras, the Boston Symphony.

Wagnerians Give Die Toten Augen

The Wagnerian Opera Company terminated its career, at least for the present, by a repetition of Eugene d'Albert's curious opera, Die Toten Augen, played very effectively by the same cast by which it was given at previous performances. It was warmly received by a fair sized audience.

Dr. Fritz Stiedry Loses Appeal

Berlin, December 22.—Dr. Fritz Stiedry, formerly of the Berlin Staatsoper, has lost the final appeal in his suit against the Staatsoper. A. Q.

LOOKING INTO CHINESE MUSIC

By Joseph Yasser

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[Joseph Yasser, Russian organist, pianist and composer who recently came to this country, is a graduate of the Moscow Conservatory, where he studied under Prof. B. Sabaneeff (organ) and Prof. A. Goedicke (piano). He was invited in 1918 to be professor of the organ at the same conservatory and the following year was appointed First Organist of the Imperial Opera. Until 1920 he gave a number of organ-recitals and also appeared as organ-soloist under Koussevitzki. Beginning in 1920 he travelled through Siberia with the State Quartet, delivering lectures on the History of Chamber Music. In 1921 he was invited to be conductor of the Shanghai Singers' Society. He was piano-soloist in the Shanghai Municipal Concerts, where he played his own compositions and where his string quintet was also played for the first time. For two years he made an intensive study of Chinese music and has recently completed a book which is soon to be published in New York and which contains three sections: (1) Prototypes of the Organ in China, Japan, Siam and India; (2) Rudiments of Harmony in Chinese Music; (3) Evolution of a New Scale based upon the structure of the Chinese and European scales.—The Editor.]

EAST AND WEST.

AS far as I noticed, the contemporary intelligent Chinese are in general rather indifferent to their own culture. In all lines and especially in art they tend to "Europeanize" themselves, although they do so without any perceptible success. They imitate very skillfully everything that concerns only the outer content of European music or painting. Many of them studying European art achieve a good technic in which they see the main problem of an artist. Their musical taste is rather limited. They always prefer "noisy" pieces and are indifferent to compositions of a lyric character. Some of them are interested in the European theory of music though having no conception of their own. It is a pity that they do not value their own treasures.



JOSEPH YASSER

Meantime in Europe an opposite movement is observed. All sorts of artists, overloaded by the intricacies of modern technic, are looking for the simplicity of Oriental art. So, for instance, in painting artists are eliminating perspective; in dramatic art they try to avoid the realistic principles. This, as they say, finds its justification in Chinese and Japanese theaters. European architects to this day are spell-bound by the structural art of ancient China, Siam and other countries in the Orient.

PART PLAYED BY CHINESE IN MUSIC.

Now the time has also come for musical art to pay a more profound attention to the music of the Far East. In the Orient, particularly in China, there are numerous treasures of music, which have not been fully made use of simply because of ignorance or wrong ideas concerning Oriental music. Chinese music appears to the contemporary European merely as a series of quaint musical trifles. You seldom meet a musician who knows anything about Chinese music outside the fact that it is based on the pentatonic scale. However, Chinese music, especially the theory of it, contains many things which are of vital interest not only to musical ethnographers but also to the most advanced modernists. Is it not strange, for instance, that only a comparatively short time ago the European began to talk a great deal about third-tones and quarter-tones—while F. Busoni proposed a scale of 18 or 36 degrees and Dr. R. Neumann calculated a 53 degree tempered scale—while in China about 2,000 years ago (during the Han dynasty) there existed, although theoretically, a system of a 60 degree scale comprised within the compass of an octave?

Still earlier (about 2,700 B. C.) the Chinese already knew the chromatic and diatonic scales, the circle of fifths as well as many acoustic laws which have gradually been discovered in the West.

THIRTEEN ECHOES.

There is some interesting data showing how the Chinese applied their knowledge in this line in a practical way. The famous Temple of Heaven in Peking is built in such a way that if one stands on a certain step of its so-called Emperor stairs, with the back turned towards the temple and produces a sound, this sound will be repeated by the echo as many as thirteen times. Before the Republic in China was established only the Emperor was privileged to walk on those stairs. When during pompous ceremonies he had to deliver a speech to his people he stood on that particular step and the echo, repeating all his words many times gave the impression of an angel-chorus accompanying his speech.

The Chinese have written a great number of large folios dealing with many acoustic laws, especially concerning sonorous bodies and also the casting of bells, a subject in which they were keen connoisseurs. The experts in this line used to spend many years looking for ingredients necessary to obtain a certain beauty of sound. The tradition relates that for this purpose they often communicated with evil spirits who helped them but sometimes demanded for compensation human blood. There is a touching legend telling the story of the big bell on the Peking Tower. "One well known Chinese, who was skilled in casting guns, was ordered by the Emperor to cast a bell the sound of which was to be heard on the least alarm in every part of the city. He tried twice to execute the order but was not successful. Then the Emperor gave him the chance to try once more, warning him that he would be beheaded if no result was obtained. Distracted by such a threat he went home and told the words of the Emperor to his beautiful daughter. To ascertain the cause of the first two failures the girl went to a sorcerer from whom she learned that the next casting would also be a failure if the blood of a maiden

were not mixed with the ingredients. She returned home full of horror at this information, yet inwardly resolving to sacrifice herself rather than let her father fail. The day for the casting at length came. The girl requested her father to allow her to go with him and when during the ceremony the melted metal rushed from its confinement into the mould prepared for it, she, with the words, 'For my father,' threw herself headlong into the seething, hissing metal. The necessary result was thus obtained. Far and near was the deep tone of the bell heard, when struck. But, as it is said, the heavy boom of the bell was always followed by a low wailing sound like the cry of a girl's voice in dreadful agony. . . ."

The Chinese attached very much importance to music in the bringing up of their young. At the time of Emperor Shun (2255 B. C.) there existed an absolutely independent Ministry of Music and instruction in music was compulsory in all the schools of the empire.

"Music"—say the Chinese—"is the best means for reforming and even for entirely remoulding human character. . . . The invention of music was the first triumph over ignorance and barbarism. . . . The soul is a hidden musician, who with his melodies, harmonies and discords, with all scales of feelings, plays in the region of the mind and with his tender strings—the nerves—reaches out to the physical existence. . . ."

POPULAR AND SACRED MUSIC—CHINESE HARMONY.

After observing such a deep respect for music by the Chinese, it is difficult to understand, at first sight, the loose opinion of the European concerning Chinese music. It seems to me that the reason for this is that only one type of Chinese melodies is usually collected by tourists and introduced to the European as "genuine" Chinese music. That is the popular or street music of China, in which it is naturally too much to expect to find any deep emotional content. It is difficult to find anybody who is interested in the sacred music of the Chinese, not the sort which is performed in the small halls of worship—but which is sung and played in the ancient Chinese monasteries and which can often be found in old manuscripts. However, only this music represents deep and interesting material which up to the present day has been almost entirely unused.

The street music of China is interesting only in its very peculiar rhythm, which can serve as a theme for a special study and which I shall deal with at another time. The rhythm of the sacred Chinese music is considerably simpler and very often approaches our Western chorals. Probably this is also one of the reasons why the sacred music of China was less used by the European than their street songs.

In my book I give a few examples of Buddhist and Confucian chants which I have harmonized according to my research on the Chinese system of harmony. Till now, as is known, even the existence of harmony in Chinese music has been denied. Men like Amiot, Aalst, Smith and others are unanimous in the opinion that any harmony is strange to the Chinese musical ear.

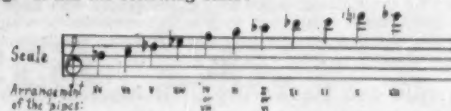
I am inclined to think that such an opinion was formed exclusively because of the fact that these eminent authorities judged the Chinese attempts at producing different sounds simultaneously from the standpoint of European harmony. But that is the same as judging the two dimensional Chinese painting from the European standpoint of three dimensions. In justification of Chinese harmony it is sufficient to refer to the Chinese organ (sheng), which has on its pipes direct indications of simultaneous sounds. That these indications represent the rudiments of Chinese harmony I have undertaken to prove in my book.

CHINESE ORGAN.

For this purpose I investigated exhaustively the construction of the Chinese organ, and incidentally all similar instruments in Japan, Korea, Siam, India, Burmah and the islands of the Malay Archipelago.

In Fig. 2 is shown a set of seven Chinese organs put on a stand. The Chinese organ was modified at various times throughout the centuries in size and in the number of pipes. At present it is a small instrument about one and a half feet high (in ancient times it was considerably larger), consisting of a wind chest furnished with a mouthpiece and with

seventeen free reed pipes, of which only thirteen are speaking. It has the following scale:



The sound is produced by blowing or sucking the air through the mouthpiece and by covering the lateral finger holes bored in the pipes. The timbre resembles the tone of the Western reed organ a little bit reinforced by the added bamboo pipes. In ancient times these pipes were specially obtained from the sacred K'uenlun Mountains, where, according to Chinese mythology, the saints live in everlasting bliss.

When playing this instrument it is held in a slightly inclined position, as shown on Fig. 3. This picture represents a fabulous princess, who, as the Chinese legend tells us, comes out of a sea shell every morning and evening to play the organ.

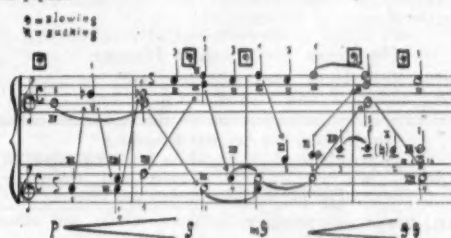
The popular Chinese organs of today are rather clumsy. In some parts of China, even to this day, the wind chest of this instrument is made from a hollowed gourd, which has some symbolic significance to their religious rites. In the large Chinese cities this organ is much more elaborate and sometimes represents a product of exclusive workmanship.

Studying the Chinese organ I tried also to practice on it. This instrument, as the Chinese believe, possesses a mystical power of attracting musicians, who, playing to excess, die of consumption at an early age. However, I was not to be daunted, and so I began. I have to confess that at the start it was rather difficult. Even producing a simple melody is not easy, yet the Chinese usually play in two parts. To play a three part harmony is extremely hard and a four part harmony almost impossible. The difficulty is further increased by the fact that the pipes of the Chinese organ are not arranged in the usual order of a scale but are placed (from our standpoint) at random.

To obtain certain results I composed a few exercises (European) in two, three and partly in four part harmony. An example of one of them (transposed one and a half tones lower) follows:

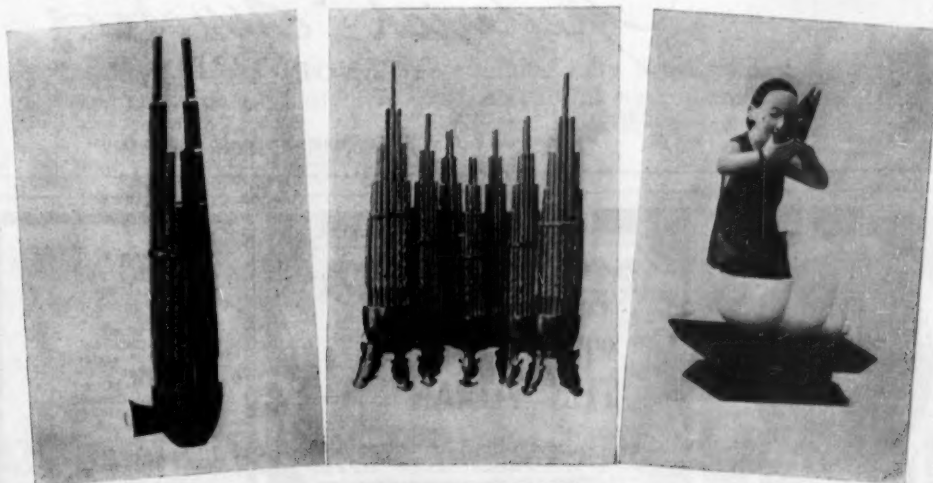


To make it easy to read I arranged it on two staves for the right and left hand respectively, and provided them with fingering. The Roman numerals indicate the number of the pipes:



Even a first glance at this example gives some idea of its difficulty.

The organ is considered sacred by Chinese and assists, therefore, in their most important ceremonies. Many times I observed the organ players in the funeral and wedding processions. It always seemed rather unbelievable to me to see so many superfluous movements of fingers and lips, which, as I could judge from my own experience, were not necessary. At the same time it was absolutely impossible to hear them on account of the terrible noise of brass and percussion instruments combined with the noise of the street crowds, as the sound produced by the Chinese organ is in-



THE CHINESE ORGAN.

The first photograph (1) shows the Chinese organ as it is today. It stands only about eighteen inches high. The wind-chest underneath is furnished with a mouthpiece, through which the player alternately blows and sucks. There are seventeen free reed pipes, but only thirteen of them speak. The lateral holes bored in the pipe are covered by the fingers. (2) Seven Chinese organs of varying size mounted on a stand. (3) The Chinese princess of the fairy tale, who comes out of her sea-shell every morning and evening to play on an organ. This shows the position in which the organ is held for playing.

comparably weaker than that of the other Chinese instruments. Observing the organ players a few times more, I finally discovered the mystery of their exaggerated finger and other mimicry. Feeling embarrassed to play while marching, and also realizing the fact that they are hardly heard in the general noise, the Chinese "organists" only pretended playing their instruments. In this they are in accord with the general and well known rule of performers who always show outer tricks in an inverse proportion to what they are able to produce.

Later on I had a chance to listen to a few quite skillful players on the Chinese organ among the people who make these instruments. However, they do not demonstrate willingly their art to a foreigner for certain reasons which have to do with some of their religious prejudices.

Tokatyan and Nadworney at Rubinstein Club

About one hundred and fifty club presidents attended the Rubinstein Musicale at the Waldorf Astoria as guests of honor, on Tuesday, January 8. By special request the Choral, under the ever skilled direction of William Rogers Chapman, sang several numbers, among them Invocation to Life (Spross), Romance (Debussy), The Fairies' Wedding Finery (Gaul), Ave Maria (Chapman), most effectively done, The Lost Chord (Sullivan), Woodland Magic (Wick), Dreaming (Harry Rowe Shelley), Night (Golson) and The Star Spangled Banner, in which the audience joined. The work of the Choral was on a high standard, showing that it is a well organized body of singers, also skilled in the knowledge of interpretative values.

Armand Tokatyan, tenor of the Metropolitan Opera Company, and Devora Nadworney, contralto, were the soloists of the afternoon, and they proved a happy choice. Mr. Tokatyan delighted the large audience not alone with the beauty of his voice and his artistic delivery of his numbers, but also with his fine personality and presence. His first number—E. Lucevan le Stelle, from Tosca—revealed the range and quality of his voice to perfection, but the test of his ability as a concert artist came in a group of songs which included Candide Vele (Gennaro Mario Curci) and Homing (Del Riego). These were sung with marked success, his English diction being especially good. As encores, which the enthusiastic listeners demanded, came the Duke's famous aria from Rigoletto, and another Curci song, Naples Must Sing Forever More. Mr. Curci was in the audience and he shared in the applause of the audience. After his appearance at the Rubinstein Club, Mr. Tokatyan may feel that he has added many more friends to his list, as the unanimous comment was that he had a brilliant future. Dr. Riedel furnished most sympathetic accompaniments.

Miss Nadworney first sang the O Mio Fernando from La Favorita, displaying a voice of beautiful quality, which she used with much taste. Like Mr. Tokatyan, she should go far in her career. She sings with much feeling and finish and made a very fine impression upon the audience. Later she was heard in the second act from Carmen with Mr. Tokatyan, which aroused the audience to great heights of enthusiasm. So much applause resulted that a duet from Trovatore was given.

A word is also due Lutie Humboldt Feckheimer and Grace Strong, Choral members, for incidental solos, and to Alice Shaw-Farber, who was at the piano for the Choral numbers, and Louis R. Dressler, organist, who has been associated with Mr. Chapman for many years. Mrs. Chapman, as usual, presided charmingly, her bright remarks adding to the pleasure of the afternoon.

Bookings for Louise Homer

Louise Homer will sing in Muncie, Ind., January 18; Detroit, January 21, and Niagara Falls, January 23.

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TWENTY-NINTH ANNUAL CONVENTION OF MISSOURI MUSIC TEACHERS

The Missouri Music Teachers' Association, Geneva Lichtenwalter of Kansas City, president, held its twenty-ninth annual convention in Chillicothe, Mo., December 5 to 7. Many delegates from all over the state attended, and the convention proved one of the most successful ever held by the association. All meetings took place at the First Baptist Church. The convention opened with a concert given by local artists in honor of the visiting delegates. The following artists participated in the program and deserve credit for their splendid work: Frances Lee Rawlins, organist; Lou Gene Evans, Florence Sherman, Carrie Ricker, vocalists; Emily Scott, Neva Garner, Edwin Orr, violinists; and Elizabeth Milbank, Dorothy Orr, Elizabeth Robinson and Ethel Cox, pianists.

The convention proper opened the morning of December 5. An address of welcome was made by Mayor A. R. Coburn to which the president, Miss Lichtenwalter, responded. Report of the annual meeting of state presidents held in Chicago, June 26 and 27, was also given. Mrs. Fred Brawner of Lathrop, Mo., read a paper entitled How a Busy Wife Succeeds in Teaching Music. Mandelle Littlefield, authorized normal teacher of the Dunning System in Kansas City, gave a musical talk and demonstration of the Dunning System of Improved Music Study. Psychology in Piano Teaching was the subject of Mrs. J. L. McKee's talk. Marjorie Standart, pianist of Kansas City, rendered three selections: Juba Dance, Dett; Goliwog's Cake Walk, Debussy; and Sequidilla, Albenez. There was also an organ solo, Elegy, composed and played by Prof. E. W. Sturt, of Chillicothe, Mo., which received commendable praise and applause. Modern Trend of Violin Playing, by Wort S. Morse of Kansas City, proved an enjoyable talk. Mr. Morse played some records on the phonograph, produced by one of his eleven year old pupils of St. Joe, Mo. Mrs. Charles B. Schmeltzer of Fort Dodge, Ia., spoke at length on the Schmitz Fundamentals, Triptych and Maltese Cross.

The program of music given the same evening was largely attended, the auditorium of the church being taxed to its capacity. This program proved a treat and the following artists participated: The Misses Lichtenwalter, Robinson of Kansas City, and Lockie Lee Cannaday of Trenton, pianists; Beulah Smith of Carrollton, Jocelyn Shires of Pleasant Hill, and Mrs. Brengle of Chillicothe, Mo., vocalists; and Wort S. Morse, violinist, of Kansas City.

The next day's session was given over to reports of officers and committees. The report of the treasurer showed that the association was on a firm financial basis. Edna Lieber, teacher of piano in St. Louis, gave a glowing report of statistics of music in the schools of the State of Missouri. It was decided to continue the propaganda work for a music school at Columbia University. Marie Schick of Trenton presented her revision of requirements for certificates, which was unanimously adopted. Mrs. Lee Schweiger of St. Louis, founder and president of the Musicians' Fund of America, Inc., gave a concise dissertation on the aims and purposes of that organization, which plans the establishment of a national home for aged, infirm and needy musicians. Admission to this home is to be free. After the home is fully established an emergency fund will be created for the immediate relief of distressed musicians and their families. A loan fund is also to be created where the musician in need of temporary financial aid may borrow money without interest, same to be returned when able to do so. This met with the approval of every one present and was unanimously endorsed and cooperation promised. Mrs. E. W. White of Kansas City spoke in memory of Henry Emil Schultz, first president of the association.

Nomination of officers for the ensuing year then took place, with the result that the following officers were elected: Geneva Lichtenwalter, Kansas City, president; E. W. Sturt, Chillicothe, Mo., first vice president; Wort S. Morse, Kansas City, second vice president; and Marguerite Bradley, Parkville, secretary-treasurer. The demonstrations of musical pedagogy by Effie Ellis Perfield of New York City, and class piano teaching by Helen Curtis of Kansas City, were of value.

After an interesting musical program rendered by Neita

Mullenix, Trenton; Margaret Felt, Kansas City; Mrs. W. T. Martin, Albany; Marguerite Bradley, Parkville; and Jeannette Bayne, Trenton, pianists, the convention was adjourned.

The Little Symphony of Kansas City, N. De Rubertis, conductor, held its concert in the new auditorium of the State Industrial Home in Chillicothe, after the close of the convention. Geneva Lichtenwalter was soloist and played the concerto for piano in A major, by Mozart, with the orchestra. E. W. Sturt's composition, Passepied, was also rendered by the orchestra, and the composer was given an ovation after the performance. L. S. E.

Dupré on Fourth Month of Tour

Marcel Dupré, the noted French organist, now on his second transcontinental tour of over one hundred recitals, returned to New York City, January 5, to play the third recital in the Widor organ festival at the Wanamaker auditorium. Following this he started out on the fourth month of his tour, when he will play twenty-three recitals in the States of New York, District of Columbia, Pennsylvania, Connecticut, Massachusetts, etc.

Dupré's Canadian and Far Western tour came to a close at Christmas time, after having covered nearly seven thousand miles, when he played fifty recitals. This remarkable artist is maintaining his reputation for drawing tremendous crowds, and creating the enthusiasm of press and public.

The Houston Post reports: "Dupré's coming to our city is an event of which to be proud. St. Paul's Church did not appear to have one vacant seat." The Spokane Spokesman's Review remarked: "Dupré is without contradiction the finest organist Spokane has had the good fortune to hear." The Salt Lake City Tribune said: "Marcel Dupré, gifted, gracious, democratic, master of technique, blessed with an interpretive ability that places him in the realm of genius, has demonstrated, as have few other artists visiting this city, the scope, power and soul of the organ."

The balance of this month he is booked as follows: January 18, Northampton, Mass.; 21, Holyoke, Mass.; 22, Hanover, N. H.; 23, Boston; 24, Springfield, Mass.; 25, Stamford, Conn.; 26, Providence, R. I.; 27, West Newton, Mass.; 28, Washington, D. C.; 29, Philadelphia, Wanamaker Store; 30, New York, private recital; 31, New York City.

Dudley Buck Conducts Choral Club

The first appearance of the Town of Bedford Choral Club was on the occasion of the presentation of The Coming of the King by Dudley Buck on the evening of January 4 in the Bedford Hills Community House. The affair was a decided success in every way. The Choral Club is a part of the recreational program recently inaugurated in the Town of Bedford whereby a well rounded leisure time program is being carried on under the direction of a leader employed by the Town trustees to provide programs for the five communities in the Town. Under the direction of this leader, Mrs. Margaret Tozier Badgley, choral groups were organized in the villages of Mt. Kisco, Tatonah and Bedford Hills and were brought together for their first joint concert on January 4.

Dudley Buck, son of the composer, who is much interested in the stimulation of a wider appreciation of music and in community development, conducted the cantata and the solo parts were sung by his pupils, Alma Miltstead, soprano; Adelaide De Loca, contralto; Leslie Arnold, basso, and Elbridge Sanchez, tenor. Lindley H. Varney of Mt. Kisco was the accompanist, assisted by Ellen Mackey, also of Mt. Kisco.

Gertrude Peppercorn Arrives

Much interest has been manifested in the arrival of Gertrude Peppercorn, the noted English pianist, who arrived here a few days ago from London. Miss Peppercorn will give her first recital in Aeolian Hall on the evening of February 5, after which she will go to Canada where she is a great favorite, playing in Montreal, Toronto, Ottawa, Quebec, and several other Canadian cities. In London, Stockholm and other leading music centers this young woman has been classed as a Beethoven and Chopin specialist, and by some well known critics has been called a second Carreño. In England she has long been most popular, her concerts always attracting large and brilliant audiences. Gertrude Peppercorn is, in private life, Mrs. Stacy Aumonier, wife of the noted and popular writer of short stories.

Amphion Society Gives Initial Concert

Seattle, Wash., January 4.—The fourteenth season of the Amphion Society was initiated with a concert in the Masonic Temple on the evening of December 5, with Lilian Wilson, soprano, as assisting artist. Miss Wilson sang the Rimsky-Korsakoff Hymn to the Sun, Catalani's La Wally, Scott's The Unforseen, Sibella's An Impression, and La Forge's Song of the Open. The society rendered Bach's In Dulci Jubilo, Byrd's I Thought That Love Had Been a Boy, Grainger's A Dollar and a Half a Day, Bax' Now Is the Time of Christmas, with A. Walker, flute, and Arville Belstad, piano; Holst's Choral Hymns from the Rig Veda, and other numbers by Caldicott, Scott, Baynon, Williams and Nanini. O. G.

Berumen in New York Recital

Ernesto Berumen will give his first evening annual recital at Aeolian Hall on February 1. The pianist, who is well known from his many New York appearances and in connection with the La Forge-Berumen Studios and the Noonday Musicales at Aeolian Hall every month, will have an interesting program, including compositions by Bach-Szanto, Brahms and Schumann, a Liszt group and unusual selections by Elinor Remick Warren, Charles Griffes, Gabriel Faure, Isaac Albeniz and Enrique Granados. Mr. Berumen was born in Mexico and studied at the Royal Conservatory of Music in Leipzig, Germany, under Robert Teichmüller, and with Leschetizky, but he particularly considers himself a pupil of the former.

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MADDALENA IN "RIGOLETTO"

ERDA in "SIEGFRIED"

November 18, 1923
November 24, 1924

"Miss Meisle made an extraordinary debut; indeed, she reminded us of the wonderful Ernestine (Schumann-Heink), both in tone quality and in delivery."

Herman Devries in Chicago American, Nov. 19, 1923

MADOLON in "ANDREA CHENIER"

November 27, 1923
December 6, 1923

"Kathryn Meisle lifted a graceful but important fragment into high relief by the power of pure vocal beauty."

Glenn Dillard Gunn in Chicago Herald and Examiner, Nov. 28, 1923

SHEPHERD BOY in "DINORAH"

December 7, 1923
December 18, 1923
December 29, 1923

"An Erda, who successfully sings the music of the Shepherd, whose coloratura is musical as well as correct, is indeed, a rara avis."

Herman Devries in Chicago American, Dec. 8, 1923

PREZIOSILLA in "LA FORZA DEL DESTINO"

December 19, 1923
January 6, 1924
January 14, 1924

"Kathryn Meisle, Preziosilla, a romping jolly figure, sung with good vocal acquirements, and acted with a graceful stage manner."

Maurice Rosenfeld in Chicago News, Dec. 20, 1923

MADDALENA in "RIGOLETTO"

December 31, 1923
January 13, 1924

"Miss Meisle added too briefly the gorgeous color of her contralto."

Glenn Dillard Gunn in the Chicago Herald and Examiner, Jan. 1, 1924

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NEW HAVEN MUSIC LOVERS GIVE HEMPEL GREAT OVATION

De Pachmann, Lazzari, Bruce Simonds, Symphony Orchestras of Boston and New Haven, Myra Hess and Lionel Tertis, Hugo Kortschak, Lorraine Wyman and Many Others Heard

New Haven, Conn., January 1.—Among the musical treats in November was the third concert of the Woolsey Hall series, under the auspices of the Yale School of Music, given by Vladimir De Pachmann on November 20. Upon his entrance he was greeted with tremendous applause, which continued for several minutes. De Pachmann was in fine form, playing with vigor and vitality. He responded at the close by playing *Fantasia-Impromptu*, op. 36, of Chopin, ending a program of Chopin numbers.

BRUCE SIMONDS IN CONCERT WITH BOSTON SYMPHONY.

The Boston Symphony Orchestra gave its annual concert in Woolsey Hall on November 27 before a large audience which applauded the fine performance of the orchestra and Bruce Simonds, pianist, whom New Haven claims. Mr. Simonds was given hearty greeting upon his appearance and so delighted his audience with Caesar Franck's *Symphonic Variations* for piano and orchestra that he was recalled six times in the hope that he would set aside the tradition of not granting an encore.

The orchestra gave finished readings, under the skillful leadership of Pierre Monteux, of compositions by Smetana, Sibelius and Strauss, Monteux sharing honors with his men. This orchestra is always welcomed in New Haven.

HEMPEL PROVIDES MUSICAL TREAT.

A vocal treat afforded New Haven music lovers was the Jenny Lind concert given by Frieda Hempel in Woolsey Hall on December 20. Mme. Hempel's presence radiated the sincerity and kindness which mark her every performance. The applause was insistent and she offered *Dixie*, *I'd Be a Butterfly*, *By the Waters of Minnetonka*, and *The Blue Danube*, which closed the concert. Mme. Hempel's singing of the Strauss waltz song brought forth a tremendous response.

Coenraad V. Bos revealed himself in a new light to New Haveners, who enjoyed his piano selections extremely.

Louis P. Fritze, flutist, played skillfully and his obligatos to Mme. Hempel's songs were well rendered.

NEW HAVEN SYMPHONY ORCHESTRA OPENS THIRTIETH SEASON.

On December 4, in Woolsey Hall, the New Haven Symphony Orchestra opened its thirtieth season with its first concert of this season, assisted by Carolina Lazzari, whom New Haven claims as her own. Mme. Lazzari was greeted by many friends and admirers in this city and vicinity. Her selections were *Ombra mai fu*, from Handel's *Xerxes*; and *Amour viens aider*, from Saint-Saëns' *Samson et Dalila*. She granted a repetition of the latter number, and was showered with floral tributes. After the concert an informal reception was held in the green room of the hall. Under the skillful baton of Dean David Stanley Smith, the orchestra gave a fine reading of the Beethoven *Eroica* symphony, the second movement of which was played in memory of Isadore Troostwyk, the late concertmaster of the orchestra. They also played *L'Arlesienne*, by Bizet, and the overture, *Liebesfrühling*, Op. 28, by Schumann.

The audience welcomed the new concert master, Hugo Kortschak, whose leadership in the string choir was noted with pleasure and appreciation. His co-operation will mean much to this body of musicians.

MUSICAL EVENTS AT YALE.

Ellsworth Gramman, instructor of practical music in the Yale School of Music, gave his annual piano recital at Sprague Memorial Hall, on November 14, before an audience keenly appreciative of the excellent program. The composers represented included Bach, Scarlatti, Mendelssohn, Scriabin, Chopin, and Schubert-Liszt, all of which Mr. Gramman rendered artistically. At the close he played *Hark! Hark! the Lark*, by Schubert-Liszt.

On November 16 a joint concert was given in Woolsey Hall by the Princeton-Yale Music Clubs, before a large audience whose applause proved the excellence of their work.

The first annual concert of the Connecticut Swedish Singers was held under the auspices of the Yale School of Music in Sprague Memorial Hall on December 1, before a capacity house. The Apollo Singing Society of New Haven, the Wennerberg Male Chorus of New Britain, the Norden Singing Society of Bridgeport, the Hartford Glee Club of Hartford, and the Arpi Sextet of New Britain, comprised the chorus of 100 men. The assisting artists were Lillian I. Gustafson, soprano, of New York City; Hugo Hutten, baritone, of Brooklyn, N. Y.; and Eric Demander, New Haven's violin prodigy, of fourteen years. The event of the evening was the artistic rendering of *Wieniaswki's Legende* by the latter.

Arthur Whiting gave a piano recital for the second exposition of classical music before the students. His program

consisted of works by Schumann, Debussy, Ravel, Bach and Chopin, all of which were excellently rendered by him.

Prof. Harry B. Jepson gave his fourth and last organ recital at Woolsey Hall on December 10. He played his own second sonata (a Pageant), together with compositions by Bossi, Roger Ducasse, Gigouti, Hure and Widor.

On December 7, at Sprague Memorial Hall, the sixth season of the Albert Arnold Sprague Chamber Concert Series, presented annually to New Haveners by Elizabeth Sprague Coolidge, was opened with a sonata recital given by Myra Hess and Lionel Tertis. The sonatas played were D minor, by Martin-Endicott; F major by Brahms; and G major, by Arnold Bax, all of which demanded much of the two artists. Words are inadequate to express the privilege accorded New Haven audiences by Mrs. Coolidge who makes it possible to attend such musical treats. With Mrs. Coolidge in the audience were Mrs. Tertis, Mrs. Winthrop Rogers and daughter, all of London, who were entertained at a supper party after the concert at the Hotel Taft.

A sincere welcome was accorded Hugo Kortschak on December 12, when he appeared before an audience that filled Sprague Memorial Hall, many standing throughout the concert. He repeated the program he recently played in New York and was given frequent and hearty applause to which he responded, sharing the applause with Josef Adler at the piano. Recalls at the close demanded that encores be granted. A minuet by Porpora-Kreisler, and Brahms' *Hungarian Dance* were played. Mr. Kortschak has won the admiration of New Haven music lovers, who will be glad to greet his family when they take up their abode here in the near future. He is an acquisition to the Yale School of Music.

Lorraine Wyman gave her annual folk song recital at Sprague Memorial Hall, on December 16, before a large

dental solos were rendered by Mrs. Robbins and Mrs. Nichols.

Notes.

The St. Ambrose Music Club gave its fifth annual concert at Center Church House on November 15.

This club gave its program of Christmas music on December 12 before a large audience which was enthusiastic in its applause. It opened with a short talk on current events in music given by Grace Burnes Munson. Margaret Shepard and Mary Kimball arranged the program. Miss Kimball has recently come to New Haven from Boston, where she studied with Max Heinrich before going to Paris. She is an acquisition to the musical colony of New Haven.

On December 2, in Center Church, a service was held in commemoration of the death of William Byrd, when a short review of his life and works was given by Prof. Edward Bliss Reed, of Yale University, and a program of his compositions was rendered by the choir of the church, consisting of Mary Loveridge Robbins, Margaret Benedict Timm, sopranos; Ruth Linsley Oliver, alto; Forace L. Smith, tenor, and E. V. Diedrickson, bass.

The Elm City Branch of the Universal Sunshine Society gave its fourteenth toy musicale on December 14 at the home of Mrs. Franklin L. Homan, admission to which comprised a new toy. Over 250 such toys were taken in. The following artists took part in the program: Grace Walker Nichols, contralto, with Antoinette Brett Farnham at the piano; Charles Kullman, baritone, with Mrs. Clarence B. Bolmer at the piano; Eda Bower Robinson, violin, Mrs. George A. Austin at the piano; and Marie Minier North, soprano, with Pauline Law at the piano. The Nevin Quartet, consisting of William Peacock, Charles Kullman, Clarence Lake and Marshall Burwell, sang a group of songs to close the program.

One of the interesting entertainments given this season was a recital of negro music under the auspices of the community service, given by Maud Cuney Hare, pianist, and William H. Richardson, baritone, both of Boston, in the high school auditorium, on November 22. Mme. Hare's arrangements of the South African and Creole folk songs were very melodious, while her solo work displayed ability. Mr. Richardson sang with taste, displaying understanding and excellent tone color. The composers whose works appeared on the program were Carl Ditton, Clarence Cameron White, W. T. Francis, Ed. Dede, Edward H. Margetson (now at Columbia University), Montague Ring of London, J. Rosamond Johnson, Eduardo Fuentes, H. T. Burleigh and Coleridge-Taylor.

Florence Otis gave two recitals here on December 14 and 15, before large audiences. She was in fine form and the quality of her voice delightful. Her rendition of the *Bell Song* from *Lakmé* was noteworthy. The assisting artists were Lillian Pringle, violoncello, of Chicago, and Mildred Dougherty, pianist, of Carlisle, Pa.

Charlotte Lipovetsky, contralto, a pupil of William Thorner, gave a short recital at the New Haven Lawn Club recently before the society of Daughters of American Colonists. Her program included a group of old English songs, three operatic arias, and a modern group, all of which she sang with artistry and poise. Mrs. Clarence P. Bolmer was at the piano. G. S. B.

Lillian Meinecke Scores in Home City

Lillian Meinecke, the young lyric soprano now of New York, but a native of St. Louis, recently made a most successful appearance as soloist with the St. Louis Symphony Orchestra. The *Musetta* aria from *La Bohème* instantly established her in the favor of the big audience. A voice of great flexibility, freshness and warmth was revealed, especially facile and appealing mezzo voce. The critics gave even greater praise to her song group, to her "attractive and gracious stage presence" and to her "striking blond beauty." An ovation followed her encore singing of Munro's *Old English* ballad, *My Lovely Celia*. Rudolph Ganz being in Los Angeles as guest conductor, Frederick Fischer conducted.

Winnipeg Acclaims Rosing

Music lovers of Winnipeg had been anxiously awaiting the first appearance of Rosing, and it was not until this season that they were able to hear him, for owing to his many activities an agreeable date could not be arranged before. On December 6 he made his first appearance with the Philharmonic Society and so great was his success that he was immediately re-engaged for January 9, on his return from the Pacific Coast, where he has been received with much enthusiasm.

Boggetti Artist Making Victor Records

Marian Anderson, an artist pupil of Giuseppe Boggetti, who has won much praise for her beautiful voice, has signed a contract to make records for the Victor.



"Miss Peterson had the large audience completely under her spell from the first minute of her appearance and easily swayed it to the many different moods of her music."

The *Amorillo* (Texas) Daily Tribune said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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audience of admirers. She was assisted at the piano by Mrs. Louis Smith. The program consisted of a group of French songs, one of Kentucky mountaineer songs, and the third combined English, Irish and negro spirituals. Miss Wyman was in excellent voice and told of her many interesting experiences in gathering these selections.

The eleventh series of the annual Phi Beta Kappa concert of old Christmas carols was given by the New Haven Carol Choir at Battell Chapel on December 17 and repeated on the 19th. Prof. Edward Bliss Reed, of Yale, who promoted this custom, gave a short résumé of the past ten years of carol singing by stating that some 500 gathered at the first year's singing and since then sixty-seven new carols had been sung to 17,326 persons. Twelve new carols were sung this year, three of which were harmonized by Dean David Stanley Smith, who conducts them. Two of these were by Bas-Quercy, about 1460, entitled *The Annunciation* and *I Arose One Morning*. The third was from the Alsatian, seventeenth century, entitled *No Rest for Thy Head*. The other carols were by Saboly, Byrd, Gruber, and unknown composers of the seventeenth and eighteenth centuries. An organ selection was played by Frank Bosyan, consisting of choral, *In Dulci Jubilo*, Bach, and *The Holy Night*, by Malling. Pauline Voorhees presided at the organ. Following is the personnel of the New Haven Carol Choir: Mary Loveridge Robbins, Grace Walker Nichols, Marguerite Benedict, May Lawson Elwell, Helen Clay Carmalt, Ruth Lathrop, Angeline Kelley, Helen N. McClure, Jenny Lee, Pauline Merchant, Anna Carroll Mix, Elizabeth T. Reed, W. R. Main, Milton M. Stone, W. W. Meyer, E. F. Diedrickson, Homer R. Denison, H. L. Mix, Forace L. Smith, F. W. Roberts, T. H. Williams and Leonard S. Tyler. The inci-

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FLORENCE EASTON

PRIMA DONNA SOPRANO, METROPOLITAN OPERA COMPANY



Photo
by Elgin, N. Y.

"AS GREAT IN CONCERT AS IN OPERA."

—New York Tribune.

LA HABANERA

"Easton interpreted her rôle with simplicity and genuineness and with glorious resource in song."—*Olin Downes, New York Times, Jan. 3, 1924.*

DIE WALKÜRE

"Easton's Sieglinde, lovely in action and melodious in song, was merely another revelation of that remarkable versatility which makes her such an important member of Gatti-Casazza's company."—*W. J. Henderson, New York Herald, Dec. 21, 1923.*

FAUST

"Easton brought out most movingly the humanity and tragedy of the character. Every word of her lovely singing was intelligible and expressive. With her beauty and her genuine and sustained artistry, she created a Marguerite hard to surpass."—*Henry T. Finck, New York Evening Post, Dec. 17, 1923.*

CARMEN

"Easton kept things going dramatically in a most 'snappy' fashion. She stirred her auditors to enthusiastic endorsement of her interpretation. Vocally she made the most of her rôle, which suits her voice surprisingly well."—*Leonard Liebking, New York American, Nov. 23, 1923.*

ANDRÉ CHENIER

"Easton was, of course, perfectly fitted to the rôle of Madeleine, and sang and acted it superbly. She looked every inch a Countess' daughter, and sounded better than a whole royal family."—*Deems Taylor, New York World, Nov. 15, 1923.*

DIE MEISTERSINGER

"The delightful Eva of Easton—a fresh disclosure to New York of her versatility, her flexibility of imagination, her sympathetic comprehension of widely differing styles. Easton made her authentically alive and vivid and high-spirited, full of salt and savor."—*Lawrence Gilman, New York Tribune, Nov. 10, 1923.*

New York Evening Post

FOUNDED 1801

Thursday, November 15, 1923

Florence Easton at Best in "Chenier"

By Henry T. Finck

Just now New York is the scene of an unprecedented invasion of English composers and sonatas. It was therefore quite in order for Mr. Gatti-Casazza to give the part of Madeleine, the heroine of "Andrea Chénier," which was last night's opera at the Metropolitan, to England's foremost operatic soprano, Florence Easton. She has, fortunately, been with us so many years that most opera-goers have taken her for an American (she married the Michigan tenor, also favorably known, Francis Maciennan), but she was born in Yorkshire. Few opera singers have her versatility. Mozart, Wagner, Puccini, Verdi, Liszt, Strauss—in all these and others she conquers. But never perhaps has she risen to such glorious heights of vocal beauty and impassioned utterance as she did in the third act, last night. It was an exhibition of operatic art such as is not often seen, and her acting of the part of the unhappy girl who is ready to sacrifice herself for her lover was on the same high level.

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POCAHONTAS

By Clarence Lucas

Why has not a great and successful opera been written on the story of Pocahontas, daughter of the Indian chief, Powhattan? She twice saved the little colony of white men in Virginia from destruction by the warriors of her race, not because she believed in European culture and recognized the advantages of English education, but because she loved John Smith. What better and more potent reason could a young girl have? If those dark eyes of hers had not looked kindly on the brawny British sailor and adventurer fifteen years her senior, the colonizing of Virginia, and New England might have been delayed for many years. But, as her illustrious contemporary, William Shakespeare, said: "The course of true love never did run smooth."

John Smith sailed home to England. Pocahontas heard that he was dead. She went to the English settlement of Jamestown, and became a Christian, adopting the name of Rebecca, which name, by the way, is not usually associated with Christianity today. Rebecca Powhattan changed her name again a year later by becoming the wife of the Englishman, John Rolfe. When Artemus Ward referred to Mrs. Rolfe in his article on The Taverns of Washington he called her Pockyontas. But the unanimous verdict of fact, fiction, history and legend is that she is to be known only as Pocahontas.

History has it that she went to England, lost her health in the English climate, died, and was buried at Gravesend. She certainly died in England, but not on account of the climate. A hardy descendant of the ancient Mongolian race, which thrives in every clime from Greenland to Cape Horn, was not likely to be destroyed by the mild winters and cool summers of the British Isles. Historians might better have said that too many public dinners and feasts of solid and copious English cooking in honor of the russet princess disturbed the digestive organs that had accustomed themselves to the tender flank of buffalo and the delicate textures of Indian corn and maple syrup. But the dull prose of ordinary history furnishes no incentive to the librettist or composer. The true story of Pocahontas is but little known. School histories tell children that she saved the English colony from destruction. And when the

children grow up to become busy men and women they seldom have the time or inclination to turn the pages of old and ponderous volumes to seek for a grain or two of interest among a bushel of worthless chaff. Here is an old romance with a few words modernized:

In ye chauncell of ye parish church of St. George in ye village of Gravesend was buried Pocahontas 21 March MDCXVI being brought to her grave of a sudden fever wiche shee discovered harde upon a voyage in a shallop to Brentford in ye county of Middlesex where shee did meet the captaine Jn. Smith that shee formerly held for dead.

Somme would faine have us to beleve that wenn shee beheld againe the English sailor shee had loved and warned from a cruell death in a colonie of ye virgin Queene beyond Atlantis shee did utter a sharpe cry and never againe sayed any worde. Of ye cry I wot not but it is very certaine ye princesse Pocahontas dyed of a broken heart.

Died of a broken heart! Such things have happened, so they say, in the days of long ago.



WHERE POCAHONTAS LIES.

The chancel of St. George's Church at Gravesend, London, containing the remains of Pocahontas. (Photographed for the MUSICAL COURIER by Clarence Lucas.)

The remains of Pocahontas still repose in the chancel of St. George's church at Gravesend, where the Thames begins to broaden into the sea. Three hundred years ago

it may have been a quiet village on the green banks of the river. Today it is a dingy suburb of ever spreading London, smelling of tar and coal, surrounded by towering factory chimneys, which belch black smoke and scatter soot on the living and the dead alike. Gravesend is a dreary place for the eternal rest of a lovely woman who was born and the sweet smelling forests and the sun-kissed rivers of Virginia to die in England of a broken heart at the age of twenty-two.

Captain John Smith lies in the Church of St. Sepulchre in London. His tombstone could not describe him as "Sometime Governour of Virginia and Admirall of New England" if his life had not been saved by the unhappy girl who loved him.

MUSICAL COURIER READERS

Chance for the Right Manager

December 19, 1923.

To the Musical Courier:

The MUSICAL COURIER arrived today and have just finished reading Mrs. Spaeth's article on Ogden, Utah—my home by adoption.

Regret very much not having met Mrs. Spaeth, for I feel we might have talked the town over to the advantage of both of us. I know so well the pity she has a right to feel for us, "between the lines." Our musically starved condition does warrant it—though we may not at all desire it. What we must have, however, is opportunity to help ourselves. Am writing because the matter has been uppermost in my mind a long time and it is just possible under the circumstances this may catch the eye of the right person. What we need is a concert manager—a real publicity man of the right type—a man with a few of Carl D. Kinsey's virtues. Such a man could supply not only Ogden, but also a number of other like towns between the Mississippi and the Coast, with musical offerings such as they've never had before. For reasons not explainable here, towns of this size neither draw from nor depend upon so-called cities considerably larger. It is the opinion of some of us, however, that they will foster and take pride in furthering their own artistic salvation if such be directed by one with their cause at heart, together with the necessary qualifications and experience. Ogden is rated one of the wealthiest towns of its size—40,000—in U. S. Nowhere could there be greater desire for music generally. On all sides one hears of it.

Circumstances placed me here a few years ago, absolutely unknown. Training and a teacher's experience happened to be mine—the result is an enormous class, the size of which I no longer tell my conservative Eastern colleagues. And so it would surely prove with a worthwhile series of concerts popularly priced, given the right publicity, and put upon a business as well as an artistic basis. Some of us believe that sort of thing cannot be done to advantage by local music clubs. But before we can hope for a healthy musical growth in places so distant from large centers, we must bring to them those which they can in no other way obtain—and see to it that an unsatisfied desire for more is created.

Permit a word of appreciation of our faithful MUSICAL COURIER. In these days of all too hurried visits "back home" it is the one means left of keeping in touch with "things doing." Believe me

Very gratefully
(Miss) MONA SMITH,
530 24th St., Ogden, Utah.

Buffalo Orchestra "Quite Alive"

To the Musical Courier:

In one of the issues of your magazine there was an article with reference to the Buffalo Symphony Orchestra, in which it implied that it had dissolved because of poor management and conductorship. I should like to refute that statement because the orchestra is quite alive, and with such a virile and enthusiastic artist as Arnold Corelissen at its baton it would be difficult to put it so easily to death.

Very sincerely yours,
(Signed) MARGHERITA TIRINDELLI.

Miltonella Beardsley Pupil Heard

Miles Merwin Kastendieck, pianist, pupil of Miltonella Beardsley, gave a recital at Steinway Art Rooms, January 7, assisted by Delphine March, contralto. He played Mendelssohn's Caprice in B minor, with his teacher at a second piano, with technical fluency and much sentiment. Similar qualities characterized his later playing of works by Bach, Chopin, Marion Bauer (a clever sketch for the left hand), and Rubinstein's big staccato etude; he also added an encore. The young man shows much promise.

Miss March sang interesting songs by Marion Bauer, attaining special climax in The Last Word; she has a rich voice and expressive personality, and sang an encore, Phyllis. Later on she sang three songs by Francisco Di Nigero, accompanied by the composer. The goodly company of cultured people present attested to their interest in Mrs. Beardsley and her pupil.

Louis Thompson Gives Fine Recital

Louis Thompson, tenor, recently gave an interesting recital at the Roosevelt Hotel in Washington, D. C. According to the Washington Post: "Mr. Thompson's voice is rich, smooth and plastic so that it is well adapted to anything its possessor wishes to exemplify. For this reason the matter of picking his best efforts is open to discussion. The entire structure of his program was delineated with fine appreciation for the value of the text, musical thought and period of its creation, and after that what more is to be desired in a vocalist?" There was high praise for Mr. Thompson's own song, Lady Love.

Frieda Hempel Entertains

Frieda Hempel, who returned to her home on Central Park West for the holidays, entertained at dinner on January 3 with her husband, William B. Kahn. The guests included James Speyer, Dudley Field Malone, Germaine Seligman, Julius P. Meyer and Lewis Straus, Mrs. Alexander McKay, Mrs. Guy Witthaus and Tilla Durieux.



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ENGLISH PIANIST

MME. PEPPERCORN

FIRST APPEARANCE

Aeolian Hall, Tuesday Evening, February 5th

MORNING POST, London, England.

Her readings of Schumann were well nigh perfect in their reproduction of the spirit of the music.

DAILY CHRONICLE, London, England.

Gertrude Peppercorn is one of the finest performers now before the public.

TORONTO NEWS, Toronto, Canada.

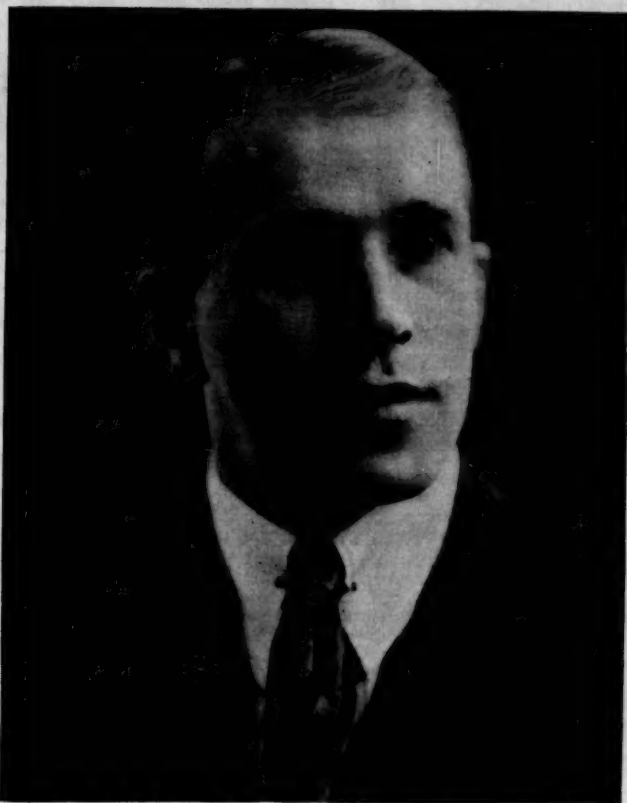
Gertrude Peppercorn delighted a critical audience with her superb piano recital.

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ROISING

Triumphs As Usual



ROISING DELIGHTS AUDIENCE WITH SPLENDID PROGRAM—YESTERDAY ROSING WAS A NAME IN REGINA, TODAY HE IS A CELEBRITY—MASTER OF INTERPRETATION.

Few singers have the ability to hold the audience spellbound, but Rosing enlisted the sympathies of his listeners to such a degree that at the conclusion of the long and exacting program, interspersed with many encores, the audience refused to leave the building, and an impromptu recital was given which was keenly enjoyed by the audience and artist alike.

One of the encores was the "Song of the Volga Boatmen," an unaccompanied number, beginning with a pianissimo so soft as to be scarcely heard, swelling out gradually to full voice and dying away in the distance again. This number will leave a new standard of vocal control in the memories of those present.—Regina, Canada, December 8, 1923.

ROISING GIVES THRILLING PROGRAM — DEMONSTRATES THEORIES—DRAMATIC INTERPRETER OF SONG USES VOICE OF MAGIC POWER IN SELECTIONS DEPICTING EVERY EMOTION OF HUMAN EXPERIENCE—JOURNEYS ACROSS THIS CONTINENT HAVE BEEN A TRIUMPHAL PROGRESSION.

In a program of infinite variety the renowned Russian song interpreter swept the audience into an enthusiasm only comparable to the intensity of the emotional depths of his artistry.

When the master of dramatic song has completed the picture of human emotions, so skillfully planned in his program arrangement, his audience has been completely and unalterably won in admiration and gratitude.

Amazement, too, is aroused that the singing voice can carry with it so much of all that searches the heart: for it is a part of Rosing's theory that a singer can find enough color in his tone to give portrayal of every variety of emotion. He claims singing is prolonged speech, and although he meets the argument of the conservatives by admitting that in the days of the classics the tourists were right, modern times provide sound treasures that are lost without character appeal that is possible through the vocal medium.

With his Russian songs Rosing wins his audience—even a phlegmatic Canadian one. The soothing delicate "Lullaby" by Arensky breathed an ineffable tenderness and ended in a caressing note that spun itself out of a golden thread of such songs as only a mother could dream. The Cesar Cui "Romance" was full of the passionate tenderness of young love. And so quickly as to be startling in its effect upon the audience came the third of the opening group, "Savichna," world famous because of the Rosing interpretation. "In the Silence of the Night" (Rachmaninoff) ended the group and after the applause would allow it, an encore was forthcoming, "The Irish Famine Song," so dramatic in its pitiful wail as to actually make the audience hesitate to applaud.

In the "Wanderer" Rosing found a vehicle for his theories of vocal interpretation and took his audience with him in very truth through the cruel cold of Russia as it was intensified by stark hunger and want. The poem by Necrasoff, the great Russian poet, was in master hands.—Phoenix, Saskatoon, Canada, December 11, 1923.

SCORES TRIUMPH WITH SONG RECITAL

It is just about a year since Rosing made his debut before an Edmonton audience. On that occasion he scored a triumph of the most complete kind imaginable, and the desire to hear him again was gratified last night when the great Russian artist made his second appearance here.

Rosing achieved a complete triumph on his first appearance here. But that triumph faded into oblivion before the reception accorded him last night. Seldom indeed has an Edmonton audience opened up and applauded an artist with the same prodigality of hand clapping as greeted Rosing and it was fully deserved.

In the last year Rosing has increased his powers tremendously. His voice is more melodic and supple. He is an artist with great personality and makes friends immediately he appears on the platform, and keeps them after he stays there. His concert last night was an undiluted joy from beginning to end, and it is the fervent wish of all music lovers that he will see fit to again visit the city in not too distant future.—Bulletin, Edmonton, Canada, December 13, 1923.

IS GREAT SONG INTERPRETER—REMARKABLE ART OF RUSSIAN TENOR CAPTIVATES CAPACITY AUDIENCE.

The interpretive genius of Rosing was again convincingly demonstrated last night in the Orpheum Theater before a capacity audience and as usual the tenor roused enthusiasm, being obliged to add numerous extras.

Rosing is one of the most interesting vocalists now before the public. Since his appearance here last February his singing has improved, the voice disclosing more warmth in tone, increased in carrying power and greater brilliance in the upper region. In the use of the much abused mezzo voce, the tenor shone resplendently. There are few artists today who can rival Rosing in the art of subdued singing. And yet, while conceding his vocal gifts, it is important to bear in mind that here is one of the finest interpreters of descriptive music of our time.—Daily Providence, Vancouver, B. C., December 19, 1923.

SLAV TENOR IS HEARD IN CONCERT

Rosing is a tonal painter of words, an artist who creates and sustains an atmosphere, a distinctive milieu for every song he interprets. Passionate warmth, intensity, gusto—he has them all, and in abundance. Also an innate sense of the dramatic.

Thus equipped no singer could fail to arouse interest, and Rosing is more than merely interesting. He compels one to share his own enthusiasm, stirs the emotions. The Russian's style is unconventional. Sleek formality is foreign to him. The man has it, the indefinable something that makes for great art.

Rosing sings for music's sake. Love of the art, to which he has dedicated his life, found expression when he appeared in recital last night in every song of his program—a program that revealed among his other gifts an amazing versatility.

Fervid applause was rewarded by numerous encores, among which none was more effective than the "Volga Boatmen's Song."—Post Intelligence, Seattle, Wash., December 19, 1923.

Owing to Mr. Rosing's association with the Eastman School in Rochester he is available only for a limited number of engagements in 1924-25.

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Aeolian Hall, New York

Verdi Club Celebrates Presidents' Day

Florence Foster Jenkins, founder and president of the Verdi Club, must have been gratified with the general acceptance of presidents of women's clubs, who appeared as guests of honor at the January 9 morning musicale, Waldorf-Astoria Hotel. The following sixteen names appeared on the program, of whom nearly all were present and responded in a few words to introductions from the platform: Mrs. P. Wright Edgerton, directress general of the Society of Holland Dames; Mrs. Leonard Hill, president Criterion; Mrs. George W. Howes, president Mary Arden Shakespeare Society; Mrs. Willis K. Howell, president Colorado Cliff Dwellers; Mrs. Leila Hearne Cannes, president Women's Philharmonic Society; Mrs. William R. Stewart, president National Patriotic Society; Mrs. T. W. G. Cook, president Euterpe; Mrs. Angelica V. Orr, president New York Fresh Air Fund; Mrs. Harry M. Thomas, president Century Theater Club; Mrs. Katherine Martin, president Athene; Mme. Carlo Polifeme, president Le Lyceum; Mrs. Bidell Parker, president Kentucky Club; Mrs. Charles H. Archibald, president Play Producing Society; Mrs. Lillian B. Sire, president Democratic Club; Mrs. Russell Bassett, president Professional Women's League; Mrs. George Maynard Clyde, president the Theater Club.

Pompilio Malatesta, buffo baritone, of the Metropolitan Opera Company, won warm applause and later created enthusiasm by his animated singing; all he needed was the costume to complete the picture. Fernando Villa sang tenor songs by Tosti, Fay Foster and Leoncavallo, with commendable enunciation in the Foster song, Springtide of Love, and a splendid high A flat.

Edward Moericke, Wagnerian Opera conductor, and his wife, soprano, were special features of the program, the latter singing the Suicidio aria, and a group of songs by Schumann, Reger and Mozart. The splendid voice of Mme. Moericke, her beautiful control in very soft passages, as well as the humor of Mozart's Warning, all this was noted and duly applauded by the large audience.

To Mr. Riesberg was delegated the pleasant task of reading a personal letter from Conductor Moericke, written last summer, in which he especially mentions the women of America, his happiness in work here, and his hope of the future. Beatrice Raphael was accompanist for the singers. President Jenkins read letters from the following absent members, conveying New Year's wishes to the club: Edna Moreland (Paris), Ernest Davis (Italy), and Joseph Mitchell. A gift of a red fan was presented to Mrs. Louis C. Naisawald, and the Skylark ball of March 19 announced.

Regina Kahl Gives Recital

A recital was given on January 8 by Regina Kahl, mezzo soprano, at the studios of the Washington Heights Musical Club. A difficult and trying program was rendered in such a manner as to win for the singer a real triumph which leaves no doubt as to the success for which she may feel assured when she makes her bow before the general public. She is a pupil of Ethel Grow, and it is understood that neither she nor her teacher feel that she has quite completed her studies.

But it must be said that to the critical listener Miss Kahl's art leaves little to be desired except, perhaps, a certain ease, which is to say that, although she certainly accomplishes what she sets out to accomplish, one has the feeling that she is still watching herself very closely indeed. She has a beau-

tiful voice, best in the middle register, and is obviously musical in the best sense of the word. She sings perfectly in tune always, and her interpretations leave the impression of being spontaneous, natural outpourings of her own individual feeling. One of her greatest assets, for which she has to thank Miss Grow, is her clear enunciation and articulation.

The Washington Heights Musical Club is to be congratulated anew upon bringing out an artist of genuine worth.

Activities of Marie Miller, Harpist

Marie Miller, harpist, who returned to New York after a tour of western Ohio and Pennsylvania on January 3, has been engaged to give a recital at San Antonio, Texas, on March 4. On January 8 Miss Miller gave the third of a series of musicales at her studio at the Hotel Ansonia. Interesting programs of harp solos and ensemble numbers are played by her advanced pupils on these occasions. On January 13 Miss Miller gave the first performance of a new work by Carlos Salzedo, Preamble et Jeux, which is scored for harp principal, and flute, oboe, bassoon, horn and string quartet, at the Vanderbilt Theater, New York.

Harold Land at Port Chester Church

Harold Land, solo baritone of St. Thomas' P. E. Church, New York, was soloist at Summerfield M. E. Church (F. W. Riesberg, organist and director), and last month he visited the church at an evening service. Thus Saith the Lord (Handel), The Blind Ploughman (Clarke), Holy Night (Adam), and The Birthday of a King (Neidlinger) were his numbers, in all of which his powerful and expressive voice, allied with his high range, created an unusual effect. Rev. W. R. McDermott, the former pastor, now located in Bridgeport, also engaged him as soloist just before singing in Port Chester.

Enesco at Aeolian Hall January 19

Georges Enesco, the Rumanian violinist, who opened his second American tour as soloist with the State Symphony, will make his first New York recital appearance in Aeolian Hall, Saturday afternoon, January 19. His program comprises the Nardini sonata, Poeme et Chausson, and smaller compositions by Saint-Saëns, Corelli and Sarasate. Mr. Enesco's orchestral appearances this season include engagements with the State Symphony of New York, the New York Symphony and Cleveland Orchestras.

Jacobino Quartet Plays

The Jacobino Quartet (Sascha Jacobino, first violin; Joseph Brodo, second violin; David Epstein, viola, and Benjamin Gusikoff, cello) gave a program of chamber music at the Musical Art Club on December 28. Unusually fine performances were given to the Schubert quartet in E flat, the Beethoven in G and the Dvorak in F. Mr. Jacobino recently left for a two months' tour of the West.

Handel's Messiah Delights Norwalk Audience

Norwalk, Conn., January 1.—On the evening of December 28 the People's Chorus offered an excellent rendition of Handel's The Messiah. It was the fifth concert of the chorus and in the estimation of the large and enthusiastic audience was the crowning glory of a so far successful

season. This presentation was under the direction of Lucy Marks Morrison, leader of the chorus, which, to quote from the Norwalk Hour of December 29, "showed emphatically her ability as a musical director."

As an introduction suitable to the concert, Stella Razatkic read her prize-winning essay on The Messiah which she won recently in the high school contest for the same. Others to attain prizes were Ida Modne, Nathaniel Hopkins, Elizabeth Longstaff, Katherine Jackson, and Evelyn Steinberg.

Fred Patton was among the principal soloists in the oratorio and he was acclaimed with rounds of applause by those who heard him. Mary Mellish, of the Metropolitan Opera Company, was the soprano, and Marguerite Warneke, of Norwalk, sang the contralto selections. John Finnegan, tenor, of St. Patrick's Cathedral, New York City, was also well received.

Much can be said of the work of the chorus, showing, as they did, the admirable training gained under the capable hands of Mrs. Morrison. The accompanists were Mrs. William H. Sniffen, piano; and Allen Schofield, organ.

T. I. S.

Marie De Kyzer's Many Dates

Appended are some of Marie De Kyzer's recent dates: November 25, Elijah, Ascension Church, New York; December 2, Holy City, Park Avenue Baptist Church, New York; 8, Temple Beth-El, New York; 9, First Presbyterian Church, South Orange, N. J.; 23, First Presbyterian Church, Yonkers, N. Y.; 23, Roseville Methodist Episcopal Church, Newark, N. J.; 28, Temple Emanu-El, Yonkers, N. Y.; 31, Asbury Methodist Episcopal Church, Allentown, Pa. Miss De Kyzer sang at the first musical service of the Allentown, Pa., Asbury Methodist Episcopal Church, and was called upon to sing at its first anniversary service. She has proven so popular with the congregation of this church that she was engaged to sing six times during the year.

Miss De Kyzer sang at a concert at the City Hall, New York, December 15, under the auspices of the Board of Education. Several of her pupils have obtained important church positions and are in demand for concerts and recitals.

Middleton in Fargo Recital

The Fargo Concert Association engaged Arthur Middleton for a recital in that city in North Dakota on January 10. The artist, who spent the holidays with friends and relatives in Chicago, filled this date en route to the Pacific Coast and Northwest, where he is scheduled to make many appearances.

May Peterson Vacations in Georgia

From January 5 to 12, May Peterson was at the Bon Air Hotel, Augusta, Georgia, for a short rest from her concert activities before singing again at Anderson College, Anderson, S. C., on January 18, in a State where she is very popular.

Two Dates for Elshuco Trio

The Elshuco Trio plays on January 18 in Columbus, Mo., and on January 21 in Hattiesburg, Pa.

GRAINGER'S

Audiences Tell Own Story

NEW YORK

"One of the largest audiences of the season effusively greeted Grainger in Carnegie Hall last night."—*Eve. Post*.

"It is hardly necessary to say that he was greeted by a large audience."—*Herald*.

"In the evening as many people as could fill Carnegie Hall wended their way thither to hear Grainger."—*Sun & Globe*.

"Welcomed back to Carnegie Hall last night by a large audience."—*Tribune*.

"Was greeted by a crowded house last evening in Carnegie Hall."—*Times*.

BOSTON

"A numerous company heard him at Jordan Hall last Saturday afternoon, and young was many a listener—unusual condition in our concert rooms."—*Transcript*.

"A large audience, including many distinguished musicians, displayed much enthusiasm over Grainger's playing."—*Post*.

"To a large, interesting and very enthusiastic audience Grainger played a program of recognized classics."—*Globe*.

ON TOUR

"Enthusiastically welcomed by the large audience."—*Winnipeg, Can.*

"Grainger adds new laurels to his crown, famous pianist delights appreciative audience."—*Macon, Ga.*

"Auditorium was filled and there were many calls for encores."—*Baltimore, Md.*

"Before a large and enthusiastic audience, Grainger gave one of the most enjoyable recitals of the season."—*La Crosse, Wis.*

"Grainger made a tremendous impression upon a large audience."—*Rockford, Ill.*

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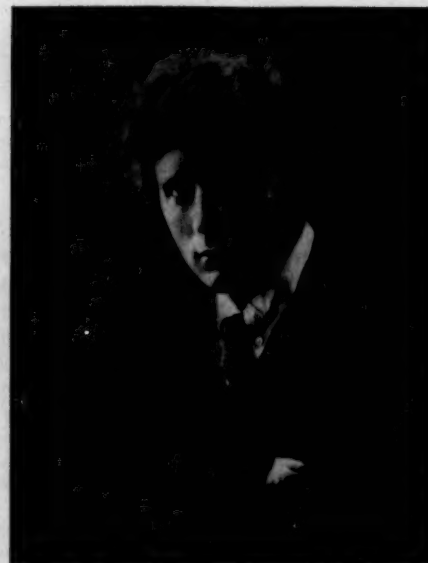


Photo by Morse, N. Y.

HAENSEL & JONES

Announce

Commencing June 1, 1924

HANS KINDLER

'CELLIST

"The greatest thing musically which Holland sent us in ten years."—*London Morning Post*.

"Played magnificently."—*London Times*.

"A marvelous performance."—*London Pall Mall Gazette*.

"Reminded us of Kreisler."—*London Daily Telegram*.

The late James Hunecker said in the *New York Times*:

"I do not expect ever to hear duplicates of a Josef Hofmann, a Fritz Kreisler or a Hans Kindler."



Photo by Kubey-Rembrandt

Some characteristic Kindler press notices: New York, St. Louis, Pittsburgh:

"At the Metropolitan the Philharmonic offered a Russian program with Rimsky-Korsakoff's 'Russian Easter' and 'Scheherazade' and Tchaikowsky's 'Marche Slav' and 'Variations on a Rococco Theme.' In this last HANS KINDLER PLAYED THE 'CELLO SOLOS, PROVING HIMSELF THE BEST PART OF THE PROGRAM."—*New York World*.

"Hans Kindler was the assisting artist at yesterday afternoon's concert by the Philharmonic Society at the Metropolitan Opera House. Mr. Kindler played Tchaikowsky's 'Variations on a Rococco Theme' for violoncello, with orchestral accompaniment. HIS INTERPRETATION OF THIS WORK WAS DELIGHTFUL. Gay simplicity and carefree charm are seldom associated with Tchaikowsky yet both these qualities, together with a rhythmic grace suggestive of dance movements, mark the theme and variations, and Mr. Kindler was most successful in his portrayal of these attributes."—*New York Herald*.

"Hans Kindler was solo 'cellist at yesterday's Philharmonic matinée at the Metropolitan Opera House, where THE LARGE AUDIENCE GAVE THE ARTIST AN ENTHUSIASTIC RECALL in Tchaikowsky's infrequently heard 'Variations on a Rococco Theme.'"—*New York Times*.

"IT IS A QUESTION WHETHER THE MOST INURED CONCERT-GOERS IN LAST NIGHT'S GATHERING EVER HEARD SUCH 'CELLO PLAYING AS KINDLER GAVE US, NOR IS THE COMPARISON INVIDIOUS THAT MUCH OF WHAT HE ACCOMPLISHED WAS EVER BETTER DONE BY THE GREAT PABLO CASALS, who up to now has been the undisputed premier performer. KINDLER, INDEED, 'HAS EVERYTHING,' from pleasing presence, graceful manipulation of his instrument, and engaging youthful poise to every known and many unknown adept methods and styles of play."—*St. Louis Globe-Democrat*.

"THE SUPREME TOUCH OF ART CAME WHEN HANS KINDLER PLAYED THE 'Valse Triste' OF SIBELIUS. THE SOUL IN SHADOW HAS HAD NO SUCH VOICE FROM THE HAND AND HEART OF ANY OTHER ARTIST APPEARING IN PITTSBURGH THIS SEASON. Kindler is master of the bass strings on his instrument, a factor difficult to fix because of his versatility. In this waltz, as in all his playing, the low tones of anguish were not hollow vibrations of slow beat, not drab, not gray; they were rich with the surge of doubt, like a flow of red blood. He gave a most delightful exposition of his command in fingering and bowing, producing harmonies of rare beauty and purity."—*Pittsburgh Press*.

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NEW YORK CONCERTS

JANUARY 7

Cecile De Horvath

Cecile De Horvath afforded much pleasure in the performance of an unbackneyed program at Town Hall, Monday afternoon, January 7. The two largest numbers on her list were the Scriabin sonata fantasy in G sharp minor, in one movement, and a Grieg ballad, in the form of variations on a Norwegian theme. In the rendition of these there was imagination, good taste and clarity of exposition. She has a serviceable technic, pleasing tone, and ability to interpret with sympathy and expression. Whether or not Mme. De Horvath was conscious of it in making up her program, most of her numbers were dance forms. Aside from the two already mentioned and MacDowell's To the Sea, which headed the list and which was played with charm, her program consisted of Minuet a L'Antico, Seeböck; ballet music from Rosamunde, Schubert-Ganz; March of the Wooden Soldiers, Goossens; Viennese Waltzes, Zoltan De Horvath; gavotte, Gluck-Brahms; Elle Danse, Friedman; Wedding March and Dance of the Elves, from Midsummer Nights Dream, Mendelssohn-Liszt; and encores which included Grainger's Country Gardens Dance and Debussy's Golliwoggs' Cake Walk.

These proved particularly well suited to her style and she imbued them with color, and there was a pleasing freshness and spontaneity about her playing. The Viennese Waltzes by her husband were fascinating, and Friedman's Elle Danse was given with delightful crispness and rhythm. The Liszt arrangement of Mendelssohn's Wedding March and Dance of the Elves was more or less of a novelty, as it is seldom placed on a concert program now, but it was well worth Mme. De Horvath's efforts. The technical fluency and power and the spirit she gave to it were admirable.

The Tribune said of her main numbers: "Mme. De Horvath proved effective, both in Grieg and in Scriabin, with clear cut, skillful playing, marked by ample capacity for speed and expressive coloring." The Times stated: "She possesses ease of technic and qualities of imagination and atmosphere."

Beethoven Association

Its third concert of the 1923-24 season saw the Beethoven Association rejoice in its usual full house at Aeolian Hall. Much enthusiasm prevailed and it had plenty of reason for its existence.

Brahms' C minor trio was played superbly by Olga Samaroff, piano; Thaddeus Rich, violin, and Hans Kindler, cello. It is a glorious work and these interpreters understood its elevated spirit thoroughly. Compositions for viola d'amore,

by Marchant and Aubert, were done admirably by Mr. Rich, and Yolanda Merö, whose piano work showed deep musicianship. Francis Rogers, baritone, contributed finely finished renderings of old songs by Sarti, Barrett, Carey, Webbe and Arnold.

A great finish of the program was Schumann's B flat andante and variations (familiar in its two-piano arrangement) in its original version for two pianos, two cellos and one horn. Mmes. Merö and Samaroff were at the keyboards, Messrs. Kindler and Stoerber took the cello parts, and Bruno Jaenicke played the horn. A lovely piece of music, engagingly performed, and with an ensemble that was masterful.

Cosmopolitan Choral Club

The Cosmopolitan Choral Club, Margaret McKinney-McAllister, president, and Harry Gilbert, conductor, gave the first concert of its second season at the Hotel Plaza, Monday evening, January 7. An attractive program was presented in an artistic manner and a large audience manifested by enthusiastic applause its appreciation of the splendid work being done by this choral organization.

It was evident that Mr. Gilbert had taken particular pains to secure fine tonal quality. He had a good command of nuances and the interpretations were effective. The well selected list of numbers included En Passant Par La Lorraine, a popular air arranged by Hippolyte Mirande, with a duet obligato sung by Henrietta Mastin and Gertrude Hall; a Habanera, from the ballet, Guenica, by Paul Vidal; Go Down, Moses, a negro spiritual harmonized by H. T. Burleigh; There's a Meeting Here Tonight, R. Nathaniel Dett, with the solo part sung by Mrs. Francis Moore; A Vision of Music, a cantata for contralto, cello, chorus, piano and organ, by the conductor, Harry Gilbert; Lullaby, Mabel H. Le Baron; My Lover Comes on the Snee, H. Clough-Leigher; To Sylvia, Schubert, arranged by L. V. Saar; It Was a Lover and His Lass, James P. Dunn. The clean diction, and the ready response to the conductor's wishes were admirable features of the choral work. And there was never forcing for volume. The Habanera in the first group was exquisite, effective in its mysterious mood and its delicacy. The cantata by Mr. Gilbert found particular favor with the audience. It is a beautiful composition, with effective scoring for voices and instruments, and it was artistically rendered. The last number, It Was a Lover and His Lass, sung with much brightness and good rhythm, had to be repeated. Gladys Shailer proved herself an able accompanist.

The club was assisted by Florence Mulford, contralto; William Durieux, cellist, and William Reddick, organist. Mme. Mulford was heard in two groups of solos: Come and Trip It (Handel), Soon Night Will Pass (Henschel), Tes Yeux (Massenet) and O Bocco Dolorosa and La Girametta (Sibella). Her voice is one of admirable range, and a tone of rich, sympathetic quality and artistic interpretations made her singing most enjoyable. Mr. Durieux was heard in Apres Un Reve, Faure; Spanish Dance, Granados, and Liebesfreud, Kreisler. A firm, resonant tone, excellent rhythm and good taste were displayed in his rendition of these. Marion Carley gave him admirable support at the piano.

JANUARY 8

Geraldine Farrar

Geraldine Farrar was a "treat for sore eyes," if one may be permitted to use that term, when she appeared before a capacity house at the Town Hall on Tuesday evening, January 8. Over a thousand disappointed admirers; moreover, were turned away. It was the singer's first New York appearance since she left the Metropolitan and the reception that she received must have made her feel good.

Certainly, Geraldine Farrar has not been forgotten. Upon her appearance (she was a radiant vision in silver) the audience rose, stamping and shouting with joy; handker-

chiefs were waved frantically, and the faithful Gerryflappers tossed bouquets on the stage and unloosed their long tied up enthusiasm. The front row was devoted to former Metropolitan associates who sallied forth to greet their favorite. And as for Miss Farrar, she stood bowing for several minutes, with the familiar Jerry smile on her face and her eyes moist with emotion. And during the evening that sort of a reception continued after every group. But enthusiasm broke all records when she finally appeared on the stage at the end of the program with her Carmen comb, lace shawl and red roses, and sang, more effectively than ever, and with more fascination, too, the Habanera. Long after she had slipped away, the audience remained applauding and hoping for another glimpse of the popular soprano.

As for her voice—Miss Farrar, after the first group was over (she was somewhat nervous), showed that she was in good vocal condition and sang with discretion. Her French and Slavic group were beautifully done, and everything she did, as a matter of fact, was fully appreciated. There were many encores. Miss Farrar should be heard here more often.

Joseph Malkin, assisting cellist, had a hard time because of the restlessness of the audience, but his playing of various numbers revealed that he is an artist of the first rank, and he received much applause. Claude Gotthelf-Gonvierre was at the piano and played admirably.

Donna Ortensia

On Tuesday afternoon, January 8, at Aeolian Hall, Donna Ortensia, soprano, gave her first New York recital before a capacity house. A program of much interest was presented, including compositions by Handel, Scarlatti, Debussy, Schumann, Schubert, Strauss, and one last group by five different composers, which Miss Ortensia rendered in a manner deserving of the ovation she received.

Her voice is a soprano of good quality, which she uses with skill. Special mention must be made of the way in which she sang and interpreted the Schumann, Schubert and Strauss songs, which were indeed beautifully rendered. Ellmer Zoller, at the piano, is always an addition to a successful recital, as his accompaniments are brilliant and sympathetic.

The New York World says: "She has a warm and sympathetic soprano voice—there were bravos, roses, much applause and many encores."

Herma Menth

Energy, spirit and vividness of coloring marked the playing of Herma Menth at her Aeolian Hall recital, Tuesday evening, January 8. This brilliant Viennese pianist played to a most enthusiastic audience and offered a well chosen program.

Her opening group, consisting of the Allemande, Gavotte and Musette from a d'Albert suite, she rendered with delightful clarity of tone and phrasing. The Mendelssohn Variations Serieuses were given with much charm of expression and artistic insight, and her technical facility and power served her well. An abundance of glowing color—a true carnival spirit—was in her interpretation of Schumann's Faschingsschwank; also evidences of a vivid imagination and musical temperament and individuality. A Debussy prelude, sarabande and toccata, numbers which are not frequently programmed, were delightful. Godowsky's Alt Wien and A Watteau Paysage headed the concluding group. Miss Menth joining the audience in the applause at the end in recognition of the composer, who sat in one of the boxes. The Watteau Paysage, given with exquisite delicacy, had to be repeated. Liszt's Mephisto waltz at the end gave ample opportunity for display of technical mastery and a keen rhythmic sense.

Miss Menth has suppleness and strength of wrist as well as fleetness of fingers, and in taking difficult passages at high speed does not sacrifice clarity nor power. She employs effective contrast and her style of playing is particularly adapted to things which call for crispness and energy. Her vivid personality was reflected in the many baskets and bouquets of red carnations and roses which were sent up to the platform. Her encores included three Brahms waltzes and the Gluck-Friedman Ballet des Ombres Heureuses.

The World noted that "Miss Menth has a peculiarly vivid and energetic style; she dashed into the Schumann Faschingsschwank as Nazimova used to dash into her early Russian scenes, and made of it a glowing and clamorous carnival." The Herald said: "Her style had vigor and spirit and she showed a commendable tone and technical proficiency."

Philharmonic Orchestra: Harold Bauer, Soloist

Henry Hadley conducted his last mid-winter concert of the Philharmonic at the Metropolitan Opera House on Tuesday evening, January 8. The program began with the familiar third Lenore of Beethoven. Instead of a symphony, there was the Brahms B flat piano concerto, with Harold Bauer as pianist. No one knows better than Mr. Bauer how to get the full value out of the music of Johannes Brahms, austere as it oftentimes is, though less so than usual in this particular work. It was a splendid performance both on the part of the pianist and Mr. Hadley, who led his men in a most sympathetic reading of the orchestral part. Later there were the Prelude and Liebestod of Tristan and Isolde, and Les Preludes of Liszt, two standard numbers of the Philharmonic repertory.

The novelty was the tone poem, The Blue Flower, by Carl McKinley, which won the second prize in the Flagler competition of 1921. The work was suggested by Dr. Henry Van Dyke's book of the same name. Mr. McKinley's work is well made music of a rather old-fashioned type, well put on the orchestra. It has the advantage, at least, of being frank and straightforward. There are themes, decidedly recognizable, and the lyric tune is a bit sweet. Its principal defect is its length. The composer kept on talking long after he had finished everything he had to say. It was received with a friendly round of applause.

JANUARY 9

New York Banks Glee Club

"Forty-fifth season," said the January 9 Carnegie Hall program of the Banks' Glee Club concert. Men concerned in banking and financial matters make up the active membership, and under Conductor Bruno Huhn some very en-

(Continued on page 24)



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ASHEVILLE NOTES

Asheville, N. C., January 5.—An outstanding musical event of the holiday season was the presentation of The Messiah under the auspices of the Saturday Music Club, sponsored by Mrs. O. C. Hamilton, president of the club, and Mrs. George W. Vanderbilt. This first production of the oratorio here was directed by James Alderson, organist of Grove Park Inn. The singers were drawn from the various choirs and singing organizations of the city. Soloists were Mrs. J. G. Stikeleather, Kathryn Worcester, Alva Lowe, Ralph Urey, and Charles E. Burnham. The performance took place in the organ room of Grove Park Inn, and was heard with pleasure by an audience from almost every town in western North Carolina. Urgent requests were received for a repetition of the work.

In response to these requests a second production took place on the afternoon of December 30, in Trinity Episcopal Church. Such was the enthusiasm and interest aroused by these performances that plans are going forward for the organization of an Asheville Oratorio Society based upon a foundation broad enough to support a permanent cultural civic institution.

Helen Pugh, pianist, opened the annual concert series at Fassifern, the well known school, located at Hendersonville. Miss Pugh played numbers by Bach, Chopin, and MacDowell in a commendable manner.

The Saturday Music Club gave Asheville music lovers a treat recently in its presentation of Lionel Tertis. The possibilities of the viola as a solo instrument were revealed by Mr. Tertis who played a number of his own compositions. He was assisted by Richard Hale, baritone. Accompaniments were played by Sol Alberti.

Mrs. Crosby Adams, artist-teacher, delighted the members of the Junior Music Club by rendering, at their pre-holiday meeting, an elaborate program of Christmas music, added to one of her interesting studio talks.

The Kiwanis Club is sponsoring, this season, a series of superior artist concerts. The most recent offering in this course was the appearance of Edward Johnson, Metropolitan opera tenor, in concert.

Asheville musical forces feel an acquisition in the arrival of Mary Coleman, violinist, student of the Geneva Conservatoire and Auer studios. During a prolonged sojourn in Europe, which has just terminated, Miss Coleman was a member of Carpentier's Orchestra, and also played as soloist in many famous salons of Paris and Rome. G. R.

Celeste Chop-Groenevelt in Stockholm

Celeste Chop-Groenevelt, an American pianist, long resident in Europe, played in Sweden recently, with the Stockholm Orchestra under Prof. Schneevoigt, and the newspapers of the Swedish capital report that she scored a ringing success in the Tchaikowsky B flat minor piano concerto.

Wilson Lamb to Give Recital

On Thursday evening, January 31, at the East Orange High School Auditorium, Wilson Lamb, baritone and prom-

inent vocal teacher of East Orange, who has presented several of his pupils in recital this season, will offer a program of well selected songs by many well known composers. Cora Wynn Alexander will preside at the piano.

Dusolina Giannini on Tour

Following her appearance as soloist with the New York Symphony in a pair of concerts on Thursday and Friday of last week, Dusolina Giannini left for the most extensive tour of her first season. The soprano will appear in Olean, N. Y.; Wooster, Ohio; Rockford, Ill.; Emporia, Kans.; in St. Paul and Minneapolis as soloist with the Minneapolis Orchestra, and in Philadelphia and Washington. Early in February, she will return for a flying visit to New York, to appear at the Biltmore Musicale on February 9 and will immediately leave again for a southern tour.

Althouse Sings Butterfly Again

"Added to his Metropolitan House laurels" (Post), "Rose to dramatic heights" (Star), "Poured out his wealth of voice" (Herald), "Convincing" (News), "Made profound impression" (Times)—these, and other press encomiums, expressed at length, were the tributes to the Washington, D. C., critics paid to Paul Althouse after the tenor of Metropolitan Opera Company fame sang in the capital recently as one of the stars in the Washington Opera Company's production of Madame Butterfly.

Harold Morris in Artists' Recital

A very enthusiastic audience listened to the program given by Harold Morris at the Institute of Musical Art in New York on the evening of January 5. His program included numbers by Scarlatti, Bach-Busoni, Schumann, Chopin, Debussy, Liszt and Schubert, to which he added several encores. This was the third Artists' Recital in the series given at the Institute.

Emanuel Di Sant'Elmo to Give Recital

It has been announced that on February 24, at Aeolian Hall, Emanuel Di Sant'Elmo, a young lyric tenor, will give a recital presenting an operatic program. Several duets will be sung by the above mentioned artist and Alberto Terrasi. Maestro Dell'Orefice, conductor of the Metropolitan, will be at the piano.

An Illustrious Arrival in Boston

R. E. Johnston is in receipt of the following telegram: Boston, Mass., January 14.—Born in Boston, Marina's debut last night added new fame to the house of Campanari and proves her a worthy successor to her illustrious father. (Signed) Boston Athletic Association, Frank P. Son, president.

Boggetti Artist in Concert With Burleigh

Marian Anderson, an artist pupil of Giuseppe Boggetti, was scheduled to appear in concert with Harry Burleigh for the Matinee Musical Club of Philadelphia on January 15.



NINA GORDANI,

who has just given a most successful farewell recital at the Punch and Judy Theater and who is now on her way to Europe where an extended tour is already booked. This artist is specializing in costume recitals of character songs. Early next fall she will return to the United States and concertize in all the large cities. (Nathaniel Frank photo)

Dubinsky Plays at Rand School

Vladimir Dubinsky, "Russia's most famous cellist," according to the announcement, was soloist at the first of a series of four concerts held in the auditorium of the Rand School, New York, January 6. An all-Russian program was given by the participants, Mr. Dubinsky playing works by Tchaikowsky, Glazounoff, Rimsky-Korsakoff and Dav-idoff, beside participating in trios by Rubinstein and Arensky.

THEO KARLE

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This is the story of Theo Karle.

A boy of 22, coming to New York, unknown, unheralded, he had only to sing, and his great gift, a golden voice of exquisite beauty, met with enthusiastic recognition.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

TEACHING OF HIGH SCHOOL HARMONY (Continued)

The Practical Application of Theoretical Teaching to Creative Work, and Eventually Composition in a Simple Form

[The following article concludes the treatise on harmony teaching by Fannie Charles Dillon, begun in the issue of January 10. This part discusses the application of theory to original thought in music which eventually is the goal to be reached. As Miss Dillon explains, many pupils never pass the elementary stage of composition, but some do. Those who do not, at least have a new line of thought opened to them which may eventually lead to creative work in other fields. These lessons as outlined should prove of interest to teachers.—The Editor.]

"I do not try in my high school courses to teach absolute pitch. I feel this a thing impossible to do without very special training for which the four short high school terms do not allow.

"Even when acquired during the necessary private study, I doubt that the value of absolute pitch is to be compared in importance with the ability to recognize every harmony and harmonic progression. It would, of course, be splendid if every student could acquire absolute pitch, but I am sure every teacher knows the great difficulty of making this possible, especially in the limited time given over to a high school course.

"However, it has been my experience to find that harmonic ear-training always leads up to the training in absolute pitch so efficiently, that the latter is far more easily acquired after a thorough course in harmonic ear-training than before-hand.

"In my own experience as a student, I was trained in absolute pitch only after first learning to recognize all the different harmonies, cadences, dissonant notes and all other phases of harmonic training.

"The second half of our second term is devoted to the study of all the different kinds of dissonant notes, applied as embellishments in cadences and in various kinds of voice-leading examples. Figurations of much interest are also invented as practice in melodic embellishment soon to be applied in the construction of melodies. Other figurations adaptable for accompaniments are also written.

"The second term's work ends with modulation principles of various kinds.

"The students are now fully ready to study form and to enter seriously the art of melody-building, which is, of course, in all its aspects an inherent part of form, depending as it does so vitally upon phrase construction.

"All the various different rhythms, simple, double and compound, are first studied at the beginning of the third term with their respective influences upon the length of phrases. This study is followed by the construction of simple-rhythm melodies in four-measure phrases together with a keen study of their question and answer.

"After melodies of some interest have been invented, we proceed to build them out into single-period phrase forms.

"The well-constructed single period is then elaborated into a double period with a view to using it as the first section or part of a small two-part song form. The second part of this form we devote to practise in phrase groups.

"The first two-part form is written for piano, much care being taken in the invention of interesting accompaniment figures, modulations, and extended cadences.

"After finishing this first little composition, the second one to be written is always a song, for I find that very especial stimulus to melodic invention is given through song-writing, principally because the poem itself gives the inflections to be followed in the melodic lines throughout.

"Another advantage given through song-writing is the practice of now devoting both treble and bass clefs to the accompaniment, which must now be more carefully invented than ever in order to sustain the interest of the listener.

"The study of the poem to be used for the song is a matter of great interest to the students, beginning as it does with scanning the lines most carefully, then continuing by seeking the inflections, and diagramming each one of these in order to follow it rightly in the melody. Another sort of diagram is used in planning the placement of the strong and weak accents of the words upon corresponding strong and weak accents or beats of the music. In this way all false accenting and anti-climaxes so often found in amateur composing, are absolutely avoided with splendid results.

"I find nothing more important to drill the students upon than these studies in accenting and inflection as they are

the very soul and essence of good technic in song-writing. One feature of this drill is to have the students read the poem aloud while diagramming the inflections and accents, then compare results.

"The writing of their first song always brings so much added development that ever afterwards the students really write with a goodly measure of freedom. Those who are musical succeed in writing compositions fully worthy of being performed at our public high school recitals, while the most musical and talented of these sometimes write compositions worth submitting for publication.

"The untalented students construct their compositions with



interest and zeal, but, of course, these never evidence any measure of spontaneity.

"After writing the first song, a solo for violin is begun in three-part song form, involving the study of the more complicated phrase forms, such as irregular and extended phrases.

"The third term's work ends after a second piano composition is written in three-part song form.

"In the fourth term the students are able to write with considerable freedom and often their skill and results are quite surprising.

"In this term's work we alternate the writing of longer forms, such as variations with choruses, little string quartets and other compositions in the smaller two and three-part song forms.

"Now and then we cease the composition work entirely for a few weeks in order to have a resting period during which time new energy is gathered by learning new chords, modulations, and many more of the most modern applications of harmony in all its aspects.

"The altered harmonies of the seventh, ninth, eleventh, and thirteenth chords are learned in this way, also all the chromatic harmonies. This final term ends with a general review and survey of the whole ground we have covered, which seems, indeed considerable when one considers that there are only four terms allowed for the work.

"It is regrettable that this course cannot be extended for two more terms in order to introduce counterpoint and to enter into a more extensive analysis of the great composers' works than is possible in four terms.

"Surely with such great interest and efficiency as we find everywhere evidenced among our young students, and with the present large increase in the thorough teaching of musical composition in our country, we can hope to bring forth composers of real greatness in time. The day will come when a

gifted young American composer can receive in any city of our country, an early and thorough compositional training of the same efficiency as that which has trained and developed the greatest composers of Europe.

"Instead of beginning in the high school years, this training will then begin in the kindergarten and continue through the grammar grades, for we certainly cannot hope to produce composers with the mastery technics of a Beethoven or Wagner until we are able to train our young geniuses from as early an age as were the great composers trained in Europe; our lack being not of talent nor genius, indeed, but of early enough and adequate enough training in all the art of musical composition."

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Trio Classique, December 17

Tribune The Trio, now in its third season, showed unity and cooperation in their performance.
Herald The ensemble often displayed a want of unity.

John McCormack, Tenor, December 19

Mail Mr. McCormack was especially admirable in the Scarlatti air, which he delivered with rare beauty of voice.
Post The quality of his voice was not particularly agreeable in the Italian airs.

Lionel Tertis, Violist, December 23

World He gave the chaconne a performance of extraordinary skill and musicianship, one that was in certain passages—the broken chords at the beginning, for instance—more effective than the violin version.
Journal Lionel Tertis, the viola specialist, played the Bach violin chaconne on his own instrument . . . It was interesting though, to observe how much Bach must have known that the chaconne belonged to the violin and on no other stringed instrument.

Josef Stransky, Conductor, December 25

American As for Mr. Stransky, he conducted with confidence, fervor and authority. His command of his entire apparatus was complete.
Journal We don't know what this conductor may some day do with Die Meistersinger, but just now he doesn't seem sufficiently well acquainted with the score . . . Indeed, he gave one the impression of following the performance rather than leading it.

American He followed the lyrical line of the music engagingly and kept to tempos that were correct and convenient.
Evening World He (Stransky) apparently had stopped in at Sachs' cobble shop and gotten rubber heels for his musicians as there was little drowning of the singers and the band was always well in hand and seldom too loud. It was an agreeable feature of the performance.

Herald The whole performance was musically smooth and confident.
World It is possible to quarrel with some of Mr. Stransky's tempi; especially with his frequent tendency to hurry the singers.

World Nearly every time the pace quickened or the action became at all animated the performance became ragged or the orchestra became deafening. In other words, Mr. Stransky was not entirely successful in the conductor's chair . . . Last night's band played its fortes and fortissimos exactly as if it had been in Carnegie Hall, with the result that in most of the energetic musical moments the singers were hopelessly in the minority.

Louise Perard, in Rienzi, December 26

Evening World Louise Perard, as Irene, her debut, displayed an agreeable voice and presence.
Journal Louise Perard . . . Was a conventional Irene, given to scooping up to the tone.
Tribune A clarion-voiced but charmless Irene.

Randegger's Songs Sung in Paris

The following is culled from the New York Herald of Paris, France: "At the Women's Club, in Paris, Mme. Mai Kalna, the Californian soprano, sang two songs by G. Aldo Randegger, with great success. They were Love Me, and Punto Interrogatio." The former is published by Carl Fisher, while the latter is one of the favorite publications of the Belknap Artisans of New York.

Nikisch's Sixth Orchestral Date

On January 23 Mitja Nikisch will make his sixth orchestral appearance of the season in this city as soloist of the State Symphony.

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—Evening Public Ledger, Philadelphia, October 26, 1923.

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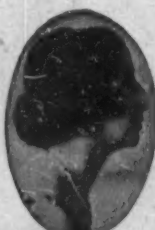
February 23, 1923.

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

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FACTS ABOUT THE MUSICIANS' FUND OF AMERICA, INC.

The Musicians' Fund of America, Inc. (Mrs. Lee Schweiger, founder and president), held its third annual business meeting at the Hotel Claridge, St. Louis, Mo., on Wednesday, November 28. The meeting was largely attended and the annual reports of all officers and standing committees verified the fact that the objects for which the association has been organized bid fair to become realities within the coming year.

The organization, which is national in scope, was incorporated in August, 1921, and has for its objects: "The protection of musicians as provided for in the following funds: The establishment and maintenance of a national non-sectarian home for aged, infirm and needy musicians, admission to which will be free to worthy members of every branch of the musical profession. After the home is fully established an emergency fund will be created for the immediate relief of distressed musicians and their families.

A loan fund is also planned, from which the musician in need of temporary financial aid may borrow money without interest, same to be returned when able to do so. In fact this great philanthropic movement will provide complete protection for every musician against penury and want caused either by illness, misfortune or old age.

Dues for membership, which are: Active, \$2.00 per year; Subscribing, \$25.00 per year; Life, \$100.00; Life Patron, \$1,000; are within the reach of every musician and the music loving public, and co-operation even to the extent of a small donation will help toward the early establishment of these very necessary funds.

Many worthy cases are being taken care of at present by a special committee consisting of Mrs. Ottmar Moll, Mrs. George J. Dietz, Mrs. J. Alexander Goodwin, Mrs. J. C. Schwinbeck, Mrs. Frank Alsborg, Mrs. M. F. Ruler and Mrs. Lee Schweiger. A lecture-recital is also being arranged for the benefit of Pauline L'Allemand, former well-known prima donna, and her son, who is a gifted violinist and an inventor, having perfected an aluminum violin of rare merit. The first recital will be given in St. Louis in January after which a tour throughout the country will be arranged. This lecture no doubt will prove especially interesting and instructive to teachers and students of stringed instruments. Quite a few worthy musicians were made comfortable and protected against an otherwise dismal and sad Christmas through the untiring efforts and generosity of the above committee and various members of the Fund. Wherever possible the organization will aim to help needy applicants to help themselves.

Many representatives throughout the country are doing splendid work, among them being Lulu J. Blumberg, San Francisco, Cal.; Mrs. Frederick Heizer, Sioux City, Iowa; L. E. Behymer, Los Angeles, Cal.; Betty R. Bilmore, Birmingham, Ala.; Mary A. McMichael, Stockton, Cal.; Mrs. Frederick Leon Carson, San Antonio, Texas; Bonita Crowe, Atlanta, Ga.; Edna Muir, Las Vegas, New Mexico,

and many others too numerous to mention. Jascha Heifetz, the violinist, as also Mrs. Frederick Heizer, Clarence Adler and the New York Trio, besides many other prominent musicians, have contributed liberally to the cause and are deeply interested in the early success of it. The New York Trio has offered to give another benefit concert for the Fund during the coming season.

March, 1924, is nationally declared Musicians' Fund month throughout the country for the co-operation of every musical industry toward securing contributions, either by giving benefit performances, securing members or donations so that the financial condition of the organization will be such that every worthy case will be immediately and properly cared for without the constant necessity for unpleasant publicity of each case. Several orchestras of note have already signified their intention of giving benefit performances and if each one will help, even a little at that time, the success of the campaign is assured.

The State sending the largest contribution during this drive will have a room endowed in its name, while organizations and individuals sending \$100 or more will have their names perpetuated on a marble tablet in the National Home for Musicians. The fund also has the endorsement and good will of many leading musical organizations, such as the National Federation of Music Clubs, Missouri Music Teachers' Association, Missouri Federation of Music Clubs, and others, while letters of commendation are constantly being received from the foremost men and women of the country who realize and appreciate the great need for such a worth while project. It is the heartfelt desire of the founder that this organization will grow to such proportions that assistance can be rendered to every needy musician and his family not only in this country but throughout Europe also, for surely there is great need for such protection and relief work at this time.

At the annual election of officers, Mrs. Lee Schweiger, in recognition of her services as founder of the organization and in appreciation of her untiring efforts toward the success of this splendid philanthropy, was unanimously elected Life President of the association.

The Hon. Warren G. Harding, first Honorary Vice-President, was deeply interested in the cause and the organization realizes the irreparable loss it has sustained by his sudden demise, but he will ever live in the hearts of each and every member and associate and to that end a room in the Home will be endowed in his memory.

Honorary vice presidents are: Hon. Arthur M. Hyde, Missouri; Hon. Henry W. Kiel, St. Louis, Mo.; Mr. Cecil Burleigh, Madison, Wis.; Sir Carl Busch, Kansas City, Mo.; Jascha Heifetz, violinist; Frances Alda, soprano; Charles D. Isaacson; J. C. Freund; Mrs. Philip North Moore, president, National Council of Women; Lee Meriwether, Past Exalted Ruler, St. Louis Elks' Lodge No. 9; F. W. A. Vesper, past president, St. Louis Chamber of Commerce; Alfred Hertz, conductor, San Francisco Symphony Orchestra; Rudolph Ganz, conductor St. Louis Symphony Orchestra; Mrs. James J. Gornley, president New York Euphony Society; Mme. Katharine E. von Klenner, president National Opera Club; Mrs. John F. Lyons, president National Federation of Music Clubs; Mrs. Frank A. Seiberling, past president National Federation of Music Clubs; Mrs. David Allen Campbell, president American Association of Lovers of Music; Edwin Franko Goldman, conductor Goldman Concert Band; Mme. Ernestine Schumann-Heink, contralto; Mme. Margaret Matzenauer, contralto, New York; Frank Damrosch, director New York Institute of Musical Art; Mrs. A. L. Snoddy, president Missouri Federation of Music Clubs; Victor Herbert, composer, New York; Florence Macbeth, soprano, New York; Giovanni Martinelli, tenor, New York; Dr. Sigmund

Spaeth, New York; Stanley Homer Sicher, pianist, St. Louis, Mo.; Mme. Johanna Gadski, soprano; Clarence Adler, pianist; Cornelius Van Vliet, cellist, and Louis Edlin, violinist, New York Trio; Albert Stoessel, conductor New York Oratorio Society; Mrs. G. Lichtenwelter, president Missouri Music Teachers Association; Edgar Stillman Kelley, composer, Oxford, Ohio; Willem Van Hoogstraten, conductor New York Philharmonic Orchestra; Rev. Dr. Leon Harrison, St. Louis, Mo.; N. De Rubertis, director, Little Symphony Orchestra, Kansas City, Mo.; Pierre Monteux, conductor, Boston Symphony Orchestra.

Honorary life members include the following: Herbert W. Cost, St. Louis, Mo.; Mrs. John H. Parker, honorary president Theater Club of New York; Mrs. Edgar Littman, president Miriam No. 17, U. O. F. S.; Mrs. J. B. Greenhut, New York; Philip Gordon, pianist, New York; Mrs. Edward A. Balbach, Bernardsville, N. J.; Grace Wagner, soprano, New York; Mrs. Angeline V. Orr, president Fresh Air Fund of New York, vice-president National Opera Club; Mrs. Grace Lee Swacker, founder of Missouri Women's Club in New York; Mrs. L. E. Behymer, Los Angeles, Cal.; Mrs. Crosby Adams, Montreal, N. C.; Crosby Adams, Montreal, N. C. The active officers are: Active vice-presidents—Mrs. J. Alexander Goodwin, Alice Pettigill, Mrs. Ottmar Moll, Mrs. George J. Dietz, Mrs. Lucien R. Blackmer, Mrs. Chas. A. Stix, Lulu J. Blumberg (San Francisco, Cal.), L. E. Behymer (Los Angeles, Cal.), Bertha Foster (Miami, Fla.), Mrs. Edward Sicher, Board of Directors—Frederick Fischer, David R. Calhoun, Lee Schweiger, Thomas W. Garland, E. R. Kroege, Edward Sicher, J. Alex. Goodwin, Michel Guzikoff, William John Hall, H. Max Steindel, Ellis Levy, John H. Sills, Nathan Sacks, Clarence Gustin, Hugo Anschutz, M. Finkelstein, Mrs. Frederick Heizer, Mrs. Edgar Stillman Kelley, Betty R. Gilmore, Mrs. Bonita Crowe, Mrs. Frank Alsborg, Eugenia Getner, Mrs. Rudolph Ganz, Mrs. William John Hall, Recording Secretary, Mrs. W. E. Bell, Jr.; financial secretary, Mrs. Walter G. Langbein; corresponding secretary, Mrs. M. F. Ruler; treasurer, Rosa B. Price; assistant corresponding secretary, Mrs. W. C. La Rue; auditor, Mrs. A. W. Lawson, General chairman of membership—Alice Pettigill, Musical Art Building, St. Louis; chairman of membership—women's division, Ida S. Dorsey; chairman of membership—men's division, Edward Sicher; parliamentarian, Mrs. N. P. Zimmer; publicity manager, Clara E. Thomas.

Headquarters have been established in the Lindell Building, 808 Washington Avenue, St. Louis, Mo., where all communications may be sent in care of the president, Mrs. Lee Schweiger, who will be very happy to furnish any information desired and will greatly appreciate the co-operation and assistance of everyone who will help toward the early success of this excellent and very necessary benevolent enterprise.

Lucilla de Vescovi to Give Another Recital

Last season a newcomer, Lucilla de Vescovi, swept up a flood of notices at her debut by reason of her unusual program quite as much as by her unusual manner of rendering it—and perhaps her very unusual beauty had something to do with it.

Lucilla de Vescovi and her programs are not analogous, for she looks like a fourteenth century madonna come to life and her programs are the last word in modernism, but her art welds the two into a charming and distinguished whole. This year again Mme. de Vescovi presents a most uncommon program, with two new numbers by Pizetti and one by Malipiero that have heretofore not been heard here. Her concert will be given at the Town Hall on the evening of January 22.

Spalding Touring Middle West

Albert Spalding is now touring the Middle West. On January 14, he played in Manhattan, Kans.; 16, in Mansfield, Ohio; 17, in Lima, Ohio, in a joint recital with Olga Samarroff. January 21, Mr. Spalding will play in East Stroudsburg, Pa.; January 25, in Westfield, N. J., and on January 28 in Syracuse, N. Y.

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MRS. FRANKLYN B. SANDERS, *Assistant Director*

GRAND RAPIDS ORCHESTRA GIVES SECOND CONCERT

Prominent Artists Give Programs—Ukrainian National Chorus Heard—Notes

Grand Rapids, Mich., December 29.—The second concert in the series arranged by the Grand Rapids Orchestral Association was given in the Armory on November 27 by the Detroit Symphony Orchestra, with Ossip Gabrilowitsch as conductor and piano soloist. The program opened with the overture to Borodin's Prince Igor and closed with a performance of Tchaikowsky's fifth symphony. The orchestra improves with each visit to the city, and its playing this year was remarkable for balance and ensemble, and for the instant and sympathetic response to the baton of its leader. Victor Kolar, assistant conductor, directed when Mr. Gabrilowitsch took his place at the piano for Beethoven's fifth concerto.

On the afternoon of the concert Edith M. Rhett, of Detroit, analyzing numbers on the orchestral program, addressed a meeting of club women in the St. Cecilia auditorium, and also groups of students in the different high schools.

THREE PROMINENT ARTISTS AT REGENT THEATER.

On December 14, at the Regent Theater, the Mary Free Bed Guild presented Claudia Muzio, soprano; Cyrena Van Gordon, contralto, and Charles Marshall, tenor, in a varied program of songs and operatic arias. Mme. Muzio sang *Vissi d'arte*, from *Tosca*; Miss Van Gordon, *Farewell, Ye Hills*, from Tchaikowsky's *Joan of Arc*; and Mr. Marshall, *Vesti la giubba*, from *Pagliacci*. The second part of the program consisted of solos, duets and trios from *Aida*, sung by the three artists. Gaetano Scognamiglio was at the piano for Mme. Muzio; Alma Putnam for Miss Van Gordon, and Violet Martens for Mr. Marshall.

ROLAND HAYES ACCLAIMED.

A large audience listened to Roland Hayes, negro tenor, at his song recital in the St. Cecilia auditorium on December 10. He sang in German, French, Italian and Japanese, besides two groups in English and a number of negro spirituals and secular songs, all of which were enthusiastically applauded. William Lawrence did excellent work as accompanist.

QUARTET FROM CHICAGO AT HIGH SCHOOL.

The quartet of Oak Park Presbyterian Church, Chicago, gave a sacred concert in Central High School auditorium on December 12. The members of the quartet are Grace Holverscheid, soprano; Alvane Resseguie, contralto; LeRoy Hamp, tenor, and Herbert Gould, baritone. Edgar Nelson was at the piano.

UKRAINIAN NATIONAL CHORUS.

At the Armory, on December 5, the Ukrainian National Chorus gave a concert under the auspices of the St. Cecilia Society. Two groups of carols and folk songs were sung in Russian, and a group of Mexican and American folk songs in English. The director, Alexander Koshetz, obtained excellent results. Ewasel Beloussoff, cellist, played

several selections, accompanied at the piano by Nicholas Stember.

THREE MEETINGS OF ST. CECILIA SOCIETY.

The St. Cecilia Society has had three regular meetings, the first one on November 23 being given by the Mendelssohn Trio of Kalamazoo, Mich., which played the Mendelssohn trio, op. 66, No. 2, besides two shorter numbers. The personnel of the trio is Esther Deane Russmussen, piano; Eulalia Snyder Buttelman, violin, and Lloyd Loar, cellist. Mrs. Thomas B. Ford, soprano, sang several songs, accompanied by Helen Ford, and Mary Lourena Davis rendered *Capriccio Brillante*, by Mendelssohn, the orchestral accompaniment played on a second piano by Marguerite Colwell.

The program on December 7 was given by the St. Cecilia Women's Chorus of fifty voices, Harold Tower, director, assisted by Mrs. J. A. Michaelson, soprano; Augusta Rasch Hake, pianist, and Mrs. Joseph Putnam, accompanist. Mrs. Hake displayed excellent musicianship in numbers by Sinding, Pergolesi-Joseffy, and Rachmaninoff. Night, Saint-Saens, was sung by Mrs. Michaelson and the chorus.

December 21 was given over largely to Christmas music. Bessie Evans Richardson and Mrs. Harry Hagens played two numbers for two violins, and Helen Keller, of Muskegon, gave a group of three piano compositions. Mrs. Frank A. Montelius, contralto, sang a Breton folk song by Liza Lehmann, and the Christ Child, by Whitney Coombs, with violin obligato by Mrs. Richardson and Mrs. Hagens. The boys of St. Mark's Pro-Cathedral Choir, under the leadership of their choirmaster, Harold Tower, sang a number of Christmas carols. The accompanists were Mrs. Joseph Putnam, Harold Tower and Helen Baker Rowe.

ANNUAL SCHUBERT CLUB CONCERT.

The Schubert Club, a male chorus of seventy voices, Francis Campbell, conductor, gave its annual concert on December 18 in Powers' Theater, when works of Grand Rapids composers and writers were featured. Mr. Campbell was represented by two choruses, St. Brandon and On Board the Derelict, besides several arrangements. Roderick White, violinist, played his own Spanish Serenade, *Canzonetta*, and Romance, and a group of transcriptions. Mrs. William J. Fenton, soprano, sang *Airs of Summer*, by May Strong; *Fruehlingslied*, by James H. Sheppard; *Stille Nacht*, by the late Ottokar Malek; *I Did Not Tell Thee*, and *Values*, with violin obligato, played by Mr. White, written by Mrs. C. A. Donaldson; *Locks*, by Maria Lund Royce, the words by Letta Thomas; and *The Elf and the Owl*, by Ferdinand Warner, words by Ruth Campbell. Three choruses by Ferdinand Warner were sung by the Schubert Club: *Cossack Song*, *Crossing the Bar*, and *April*, the last with words by Ruth Campbell. William J. Fenton, tenor; Andrew Sessink, tenor, and Fred Caro, baritone, sang incidental solos for the chorus numbers. The accompanists were Harold Tower and Ferdinand Warner.

NOTES.

Hundreds were turned away from the First Methodist Episcopal Church, on December 16, who wished to hear the fifth annual concert of Christmas carols by the Teachers' Club of 100 voices, led by John W. Beattie, head of the department of Public School Music. Melodies from England, Norway, Russia, Lithuania, Catalonia, Belgium, Austria, Germany and the French provinces were sung, the program closing with the congregational singing of *Adeste Fideles*. Assisting the chorus in incidental solos were Marian Struik, Marie Danhof, Irene McGurkin, Helen Rabbers, Tudor Lanius, and Emmet Friar. Elsa Hoertz contributed harp numbers, Karl Wecker a violin solo, and Nellie Goss was at the organ.

Harold Tower, organist at St. Mark's Pro-Cathedral, gave the last two of his enjoyable series of organ recitals on November 25, and December 2. The latter was a request program and included works by Bach, Maitland, MacDowell, Borowski, Dickinson, Kreisler, and Hyde. He was assisted by the choir and Tys Terwey, boy soprano. A special carol service was given by the choir on December 23.

Handel's *Messiah* was given on December 16 in the First M. E. Church by the Calvin Coolidge Choral Club, under the direction of Seymour Swets. Sherman Tuller's orchestra, Hila Vand Basch, pianist, and Stuart Geldhof, organist, furnished the instrumental music. The soloists were Grace Holverscheid, soprano, and LeRoy Hamp, tenor, both of Chicago; Mrs. Loren Staples, contralto, and Joseph Hummel, bass.

The *Messiah* was also given on December 4 by the Central Reformed Church Choir, under the leadership of Kathryn Strong. The soloists were Ida Lamborn, soprano, and Joseph Kendrick, tenor, of Detroit; Louise Gould, contralto, and Charles Sutton, baritone, of Chicago. A local orchestra, with Olive Tuller at the piano, played the accompaniments.

The new three-manual organ at Immanuel Lutheran Church was dedicated on December 9 by Prof. Edward Rechlin, organist of that church in New York City. Assisting was a choir of fifty, under the direction of William E. Laufer.

The Holland Male Chorus gave an enjoyable concert in Central High School auditorium on December 7. The conductor was William Van Gemert and the accompanist Bertha Wiersma. Seven numbers were sung by the chorus. Assisting soloists were Arthur Andersch, pianist; Frances Morton Crume, contralto; Tys Terwey, boy soprano; Mrs. Ottokar Malek and Walter Blodgett, accompanists.

On December 9 a concert was given in Powers' Theater under the direction of Olga Wurzburg. Piano numbers, including his own serenade, were played by Arthur Andersch; violin solos by Nathan Leavitt; and cello solos by Louis Evans. The Bell String Quartet, composed of Charles Bell, first violin; Velna Anton, second violin; Ruth Bell, viola, and Charles Plasman, cello, played several selections; and a two-piano number was given by Mrs. Shinkman Dorman and Miss Wurzburg. Daphne and Carmen Hayes presented a ballet number, and a double quartet, consisting of Charlotte Wurzburg and Mrs. Lee Schloss, sopranos; Mrs. John J. Smolenski and Mrs. Walter Pipp, contraltos; Andrew Sessink and Herman Gessler, tenors; Abram Hazenberg and Tom Stafford, basses, sang three selections. Solos were sung by Miss Wurzburg, Mrs. Smolenski, Mrs. Schloss, Mr. Hazenberg, and Mr. Gessler. Accompanists were Miss Wurzburg and Mrs. Dorman.

Chandler Goldthwaite, of New York City, has been engaged as temporary organist for the new Fountain Street Baptist Church. John W. Beattie will continue as director of congregational singing.

At a meeting of the Grand Rapids local of the Musicians' Union, Ernest Krapp was re-elected president; A. S. Cliff-

ford, vice-president; Claude O. Taylor, recording secretary; Robert Kuenzel, financial secretary; John Zuick, treasurer; Arthur Hindsell, sergeant at arms; and John Jarosh, executive board member. Delegates to the State meeting at Lansing in January are Robert Kuenzel and Charles E. Berger.

A concert was given on November 27 in Valley M. E. Church by Mabel Mead Howard, lyric soprano, assisted by Hazel E. Clark, violinist; Elsa Hoertz, harpist; Muriel Beebe Bradley, reader, and Eleanor Bramble, accompanist. A musical program took place at the home of Mrs. J. S. Robbins by Mrs. J. A. Michaelson, soprano, and Mrs. Loren J. Staples, contralto, accompanied by Helen Baker Rowe.

During the week of December 30 the musical play, *Blossom Time*, was given ten performances at Powers' Theater. Marie Louise McGraw, of this city, who has been studying the harp in Paris, has returned and is now in New York City.

Jeanette DeVries, soprano, and her sons, George, John and Edward, who play respectively cello, violin and piano, gave a concert on December 7 in the Woman's Club House in Muskegon.

Notes from Cleveland Institute

Cleveland, Ohio, January 14.—New Yorkers have shown themselves more than interested in the latest composition from the pen of Ernest Bloch, director-composer of the Cleveland Institute of Music. On February 4 his new quintet will be given its third Gotham hearing when it is presented by Harold Bauer and the Lenox Quartet before New York's musical intelligentsia, the Bohemian Club. Mr. Bloch was dinner guest of the Bohemians when he went on for his new work's performance, January 2, at Aeolian Hall, when the distinguished audience included Ernest Knoch (conductor of the Wagnerian Opera Company), Olga Samaroff, Hugo Kortschak, Adolph Betti, Louis Bailly, Ignaz Friedman, Alfred Pochon, Clarence Adler, Edward Moerike, Mme. Bodanzky, and Giulio Silva. Preceding the performance a rehearsal was held at the Beethoven Association where, among the guests invited to the private hearing, were Mr. and Mrs. Victor Sincere, of Cleveland; Nathan Fryer, Mrs. Frederick Coolidge, founder of the Berkshire Festival; O. G. Sonneck, and Carl Engel of the Congressional Library.

When Lionel Nowak was soloist, Friday, January 11, with the Cleveland Orchestra, at the regular children's symphony, the event marked more than the success of one small but gifted boy in a signal honor. It demonstrated the valuable interrelations that one cultural agency in a community may have with many others, as for instance the friendly co-operation existing between the Cleveland Institute of Music where Lionel is a pupil, the Cleveland Orchestra, the Cleveland Museum of Art, and the whole school system.

Young Nowak has the advantage of having two musical parents, both of them Americans of Bohemian extraction. Up to the time he entered the institute his mother was his only music teacher and "a very able one," says the institute. Her training enabled him to qualify for scholarship aid from the Juilliard Foundation. Lionel enjoys aid from one of the three Juilliard scholarships available to students at the Institute.

January 8, Roger Huntington Sessions devoted the fourth lecture of his series of twelve talks on works played by the Cleveland Orchestra, to consideration of Debussy's *Iberia*. These interpretative talks with musical illustrations precede the performance of the work by the orchestra. They are being given by request.

January 18 brings the faculty's twentieth recital at the Institute of Music. Andre de Ribapierre, of the violin staff, and Beryl Rubenstein, of the piano department, will present the program which features Ernest Bloch's sonata for violin and piano.

New York String Quartet on Tour

The New York String Quartet, after its second subscription concert at Aeolian Hall on January 10, went on tour again and is to appear in Montreal January 17; Danbury, Conn., January 26; Guelph, Ont., January 28, and Toronto, January 29.

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GOTHAM GOSSIP

ZILPHA BARNES WOOD BROADCASTS ENGLISH OPERA TALK.

Zilpha Barnes Wood gave a talk on Opera in English for W J Z radio a fortnight ago, and was told that it even reached England; this is doubtless largely due to her own clear and resonant speaking voice. Quoting from her talk, she asked: "How can I get any inspiration from my audience, when I cannot see their faces?" She gives all her spare time to the Grand Opera Society of New York, and promotion of opera sung in English. "How many times have you heard people say they must understand the words of a song? How often do they exclaim, 'I do not like grand opera because I don't know what it is about?' The best singers find that anything can be sung in English as well as any other language. No country but America permits opera to be given in any other than their own native language. Every town in Europe has an opera house, just as we have theaters and moving pictures, so that even the unlearned attend. All musicians agree that America is a music-loving nation; box office receipts prove it. The person who says 'yer hadn't otter,' is not speaking the English language at all, and the only English word in that sentence is 'hadn't,' the rest of it is not even words—only babbling sounds. 'Wa 'cher wan,' hasn't even one English word—yet how often we hear that jumble of sounds." She also quoted Leonard Lieblich, editor-in-chief of the *MUSICAL COURIER*, with advocating opera in English.

ELIJAH AT FRIDAY NOON HOUR.

Dr. Clarence Dickinson presented Elijah at the Friday noon hour of music at the Brick Presbyterian Church, January 4. Tenor Judson House sang 'If With All Your Hearts, and Man of God, with beautiful tone quality and enunciation. Marie Stapleton Murray's singing of Hear Ye, Israel, was splendid. Wellington Smith sang It Is Enough, with splendid dramatic climax. Amy Ellerman, contralto, sang O Rest in the Lord so beautifully that its effect on the audience was evident. The women's chorus, Lift Thine Eyes, was sweetly done, and the two dozen singers of the choir sang throughout with fine unity, the tenors doing especially well. The attention and interest of the large noon-day audience was marked. January 11, a Chopin program was given, Alice Louise Mertens, contralto, and Maurice Kaufman, violinist, being the soloists.

A Strauss program will be given at the Friday noon hour of music, January 18, at the Brick Church, by Clarence Dickinson, with Walter Leary, baritone; H. Glantz and M. Schlossberg, trumpets; M. Falcone and L. Haines, trombones, and Alfred Friese, tympani.

FIVE NATIONS' ORGAN WORKS AT CITY COLLEGE.

January 20, at four o'clock, organ music composed by representatives of five different nations will be heard at the 928th organ recital given by Prof. Baldwin at City College. These are Arthur Foote and Harry Benjamin Jepson (American), J. S. Bach (German), William Faulkes (English), Giovanni Battista Martini, Pietro A. Yon, Rosini (Italian), Camille Saint-Saëns (French). It is seldom that a program of such thoroughly representative works is heard.

BERNICE CASE JONES, A BOICE PUPIL.

Mrs. Henry Smock Boice visited Milbank, S. D., last summer for the first time in some years, and there heard Bernice Case Jones, her former pupil, sing. Although it is some time since she studied in New York under Mrs. Boice, and she has home cares, nevertheless she continues her interest in music. There is a possibility that Mrs. Boice will go to South Dakota for a summer class.

L. LESLIE LOTH, PIANIST AND COMPOSER.

"The second MacDowell," Mr. Loth has been called. Over three hundred compositions have been written by him, ranging from technical works, easy pieces, to difficult concert numbers. A few press notices from both America and Germany follow:

His compositions are wholly delightful in the imaginative quality they disclose as well as in the originality of treatment.—*News Leader*, Richmond, Va.

This charming work (trio for flute, bassoon and piano) shimmers in a wealth of colors, reminding one of a pastoral of the gallant French of olden times.—*Lokal Anzeiger*, Berlin.

(First symphony) . . . The composer employs a rich variety of mood pictures. . . . In building up and developing climaxes he has attained splendid results. . . . The work ends with magnificent rhythmic sway.—*Schlesische Zeitung*, Breslau.

(First symphony) . . . Loth's ability to portray his thoughts in exuberant tone colors shows much ingenuity in his command of the orchestral apparatus. . . . greatest of purpose revealed in the four movements.—*Breslauer Zeitung*, Breslau.

WINIFRED GAYNOR WINS \$175 FROM CHURCH.

A New York jury last week awarded \$175.00, balance of salary due to May 1, 1924, to Winifred Gaynor, contralto, said to be a grandniece of the former mayor of New York, for breach of contract by the Holy Trinity Episcopal Church. Organist John Cushing engaged her, and mutual declarations of friction were made; the jury sided with Miss Gaynor. It was asserted that the organist was made nervous by the "ciphering" of the rebuilt instrument.

FRANK S. BUTLER'S PETALS.

Petals is the title of a pleasant piano piece of three pages, in slow waltz tempo, by Frank S. Butler, who dedicates it to Miss A. M. Redfern. Both these teach piano, and have a large following among the colored population of Greater New York. F. W. R.

Viola Mitchell in Private Recital

Viola Mitchell, twelve-year-old violinist, a pupil of Margaret Horne of Pittsburgh, Pa., was heard in a private recital at the home of Mrs. Albert Dodge Smith, 375 Park Avenue, New York, on the afternoon of January 4. The little girl, who possesses unusual talent, revealed in her performance a surprising amount of finish. Her technic is far above the average of children of her years, her tone big and of carrying quality, and her intonation reliable. Another point and one rarely encountered in any but artists of mature age, is her sense of rhythm. Little Viola played a program comprising Valse, Brahms-Hochstein; Prælude and Allegro, Pugnani-Kreisler; concerto in E minor (three movements); Mendelssohn; Spanish Serenade, Chaminade-Kreisler; Country Dance, Weber-Elman; and Hymn to the

Sun, Rimsky-Korsakoff. Her work was highly appreciated by the large assemblage.

Miss Horne, who has been the child's only teacher, deserves much praise for her remarkable success in the musical development of this little girl. Andre Benoist, who accompanied the young artist, is as enthusiastic for her ultimate renown as were all who heard her.

Laurie Merrill's Costume Recitals

The recent appearances of Laurie Merrill, soprano, have created much interest, because of her unusually well arranged program of French, Spanish, Italian, Old English and American songs. She has selected, with rare taste, novel and beautiful costumes, true in every detail to the period of the songs. She makes a very striking appearance



LAURIE MERRILL

in the Spanish costume of black and gold lace over red satin, with exquisite mantilla of real lace, and is a queenly figure in the blue brocaded satin Marie Antoinette costume, with old French lace and white wig.

Too much cannot be said in praise of Miss Merrill's singing. She has been enthusiastically received wherever she has appeared, for her voice has more volume and her tones are fuller and rounder than ever. Her high notes are unusually sweet and clear, with bell-like ringing quality, delightful to hear. She sings with deep feeling, and is very artistic in bringing before her audience the scenes and stories depicted.

For her excellent diction and the true musicianly interpretation of her songs in different languages she gives tribute to her splendid coach, Lina Coen.

Among the many recent dates of Miss Merrill have been those at the Men's Club of the Park Avenue Baptist Church (the "John Rockefeller Church"), December 4, with a re-engagement in January; the Four Arts Club, December 17; St. Mark's-in-the-Bouwerie, November 25, with a re-engagement in March; the People's Methodist Church (her third yearly engagement); Summit, N. J., December 14; Newark, N. J., December 20; the Italian Society of New York, December 21, with a re-engagement March 28.

She will spend the month of February in filling engagements in Georgia and Florida, and will return to New York in March for her spring recital dates.

Many Dates for Marie Stone Langston

The accompanying long list of engagements for Marie Stone Langston speaks volumes for the popularity of that artist: September 2, Steel Pier, Atlantic City, N. J.; 4, Clearfield, Pa.; 16, Steel Pier, Atlantic City; 19, Ocean City, N. J.; October 1, Allentown, Pa.; 6, Hightstown, N. J.; 11, Collegeville, Pa.; 15, Vineland, N. J.; 16, West Chester, Pa.; October 22, Pottsville, Pa.; 23, Leighton, Pa.; 24, Tamagua, Pa.; 25, Mauch Chunk, Pa.; 31, (afternoon) Media, Pa.; 31 (evening), Chester, Pa.; November 8, Wildwood, N. J.; 12, Sunbury, Pa.; 13, Hazleton, Pa.; 15, Bethlehem, Pa.; 19, Carbondale, Pa.; 20, Wilkes-Barre, Pa.; 21, Mt. Carmel, Pa.; 22, Shenandoah, Pa.; 26, Salem, N. J.; 27, Coatesville, Pa.; December 4, Philadelphia; 18, Atlantic City, N. J.; January 1, Lancaster, Pa.; 10, Ocean City, N. J.; 14, Philadelphia, Pa.; 15, Atlantic City, N. J.; 16, Milville, N. J. Current engagements for the contralto are January 17, Camden, N. J.; January 21, Gettysburg, Pa., and January 24, Collingswood, N. J.

Eugenia Carreño d'Albert Marries

Eugenia Carreño d'Albert, pianist and daughter of the famous late Teresa Carreño and the celebrated operatic composer, Eugen d'Albert, was married in Milwaukee to Richmond Harris, a director of the reproducing division of the Baldwin Piano Company, Chicago. Following a short honeymoon in the East, the couple will make their home in Chicago, at the Hotel Sovereign.

Max Jacobs String Quartet in Concert

The Max Jacobs String Quartet (Max Jacobs, first violin; Hans Mayer, second violin; Carl Binhak, viola, and Bernard Altschuler, cello) gave an interesting program at Hunter College, New York, on the evening of January 10. Works by Sammartini, Jan Brandts Buys, Ippolitov-Ivanov and Desormes were thoroughly enjoyed by an enthusiastic audience.

Maria Ivogun Arrives on Majestic

Maria Ivogun, after a stormy voyage, arrived on the Majestic January 9. On January 18 she appears in Greensboro, N. C., in Reading, Pa., January 20, and in Boston, January 27.

SENSATIONAL PIANO PLAYING BY ELLEN BALLON

"Not since Teresa Carreño's warm-blooded performances here has such eager, ardent and picturesque piano playing been heard in these parts."—*Leonard Liebling, New York American, January 4, 1924.*

"Brilliance and nimbleness."—*New York Tribune, January 4, 1924.*

"Personality and magnetism are potent factors in the appeal made by pianists and of those qualities the audience experienced a goodly degree at last evening's Aeolian Hall piano recital by Ellen Ballon. Not since Teresa Carreño's warm-blooded performances here has such eager, ardent, and picturesque piano playing been heard in these parts. Some report of Miss Ballon's exceptional abilities must have reached the fashionable circles of our town for the house was crowded with persons who usually adorn the boxes at the Metropolitan Opera House. They heard a keenly analytical and at the same time attractively musical rendering of Beethoven's Opus 110 Sonata, a broad and dignified reading of the Bach-Busoni "Chaconne," some uncommonly emotional and otherwise piquant publications of a Chopin group and many appealing nuances of delivery in Alberto Jonas' "Pastorale" and "Capriccio" (with Scarlatti affiliations; Phillips' "Puck"), a Sauer Etude, and Liszt's Tarantella, "Venezia e Napoli." In those works, Miss Ballon displayed pianism that was at all times of the unusual order and frequently had sensational moments. Her technique has sparkle, delicacy and force. Her tone is refined and mellow. She is musical to her fingertips. Altogether, Miss Ballon is an arresting pianist and should come again and often. Her effect on her hearers was electrical. She received uproarious applause and played encores in plenty."

New York American, January 4, 1924.

"A young Canadian pianist of prolonged and serious musical education returned last night to give a piano recital at Aeolian Hall before a most intelligent and distinguished audience. Ellen Ballon was her name, but with closed eyes one might imagine her to be a stalwart youth of great muscular power and keen control. Her program was a difficult one, opening with Beethoven's Sonata Opus 110, proceeding to the Busoni arrangement of a Bach Chaconne, and after a Chopin group, comprising a series of pieces written by Alberto Jonas, "In Memory of Scarlatti," Isadore Philipp's "Puck," a new Concert Etude by Emil von Sauer and Liszt's "Tarantella." To this varied collection Miss Ballon brought as much strength of head as of hand, as much delicate perspective as strong individuality."

New York Sun and Globe, January 4, 1924.



© Photo by Apeda

"From a wonder-child, that thirteen years ago made a deep impression on us through her extraordinary pianistic talent, Miss Ellen Ballon has developed into an artist of high ideals and striking gifts. Her performance of the Sonata Op. 110 by Beethoven was indeed remarkable, both through her conception of this difficult work as well as thorough artistic finished execution. In the Tarantella of Liszt she displayed an effulgent, and at times dazzling technic."

N. Y. Staats-Zeitung.

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DUO-ART

NEW YORK CONCERTS

(Continued from page 16)

enthusiastic and effective singing was heard by an audience which completely filled the hall. There was crisp attack and life in A Hottler Raid, and Jolly Fellows, as well as refined sentiment (especially first tenors) in To Diane (Victor Harris), which had to be repeated. Cui's well known Orientale was a feature of the choral program (violin obligato by Roderick White). Paul Revere's Ride (Dudley Buck) was the principal choral number (with bell effects), and very hearty and realistic singing was done. There was a splendid climax at the close, with piano and organ (Dr. Marks) helping, with especially noble tone on the final chord. Dr. Stephen W. McGrath and William Roberts sang the incidental baritone and tenor solos with agreeable voices. A popular, lively number was Geibel's Timbuctoo, and O Susannah had the feet going, so that the last verse was repeated. Herbert's The Angelus, with bells and chimes, was the pretty closing number.

Devora Nadworney, contralto, sang O Don Fatale so well that she had to add an encore, Spin. Later on her expressive personality and altogether unusual voice, containing both depth and height, was so effective that she again sang an encore; warm admiration was hers from all sides. Violinist Roderick White played the Faust Fantasia brilliantly, and applause broke in, so that he played the work in instalments. Perfect flageolets, never missing a note, and much bravour characterized this number. His own Spanish Serenade has much charm, and the speed of Ries' Moto Perpetuo was indeed remarkable, leading to an unaccompanied encore. He received rousing applause, and William J. Falk deserves praise for his accompaniments.

Leon Sampaix

Leon Sampaix gave a recital at Town Hall on January 9 before a most enthusiastic audience. While there were only six numbers listed on his printed program, so many encores were added that it was difficult to keep count just how many were given.

He began with the Tchaikowsky sonata, op. 37, playing the four movements in splendid fashion, particularly the scherzo. The three Chopin selections—two etudes, a nocturne and a valse—found him perhaps at his best and he

made the most of these delicate bits. The Paganini-Liszt La Campanella aroused the greatest enthusiasm of the evening, so well played was it, although he scored no less a success in the final programmed number, the Schulz-Evler arrangement of Strauss' Blue Danube Waltz.

Mr. Sampaix showed a complete mastery over his keyboard, and the ease with which he played confirmed this opinion. There was nothing to bother him technically in the least and that his auditors were delighted was proven by the fact that they stayed long after the program had ended, eager to hear more.

State Symphony Orchestra

The State Symphony Orchestra, Josef Stransky conducting, gave a concert at Carnegie Hall on Wednesday afternoon, January 9. The symphony was the Tchaikowsky fifth, conducted with Mr. Stransky's usual vigorous gestures. Before the symphony came two Bach preludes and fugues from the Well Tempered Clavichord, arranged for strings by Mabel Wood Hill.

The clou of the afternoon was Ignaz Friedman's playing of the Chopin E minor concerto. It is not a great work, any more than the other Chopin compositions in large form, but Mr. Friedman, with his magical command of the piano, got all there was to be gotten out of it and was called back to the platform half a dozen times by an enthusiastic audience. Mr. Stransky's accompaniment was average.

Elly Ney

Aeolian Hall was well filled with a most appreciative audience on January 9, when Elly Ney gave a very interesting and thoroughly enjoyable recital. All of her numbers found her auditors enthusiastic and, as was to be expected, the programmed list was not sufficient to satisfy, the artist being forced to add extras. Particularly Gabilowitch's Theme Varié, op. 4, brilliantly executed, and Debussy's two numbers—La Soirée dans Grenade and Feux d'artifice—were well liked. Liszt's Mephisto Waltz (after Lenau's Faust) was so beautifully rendered that the soloist had to give an encore. The two final selections, however, showed Mme. Ney at her best; these were both by Beethoven—Andante Favori and the F minor Appassionata sonata, op. 57. Handel's Chaconne in G major, with which the program opened, was masterfully interpreted, as was also the Tambourin by Rameau-Godowsky. Other listed numbers were Mendelssohn's Rondo Capriccioso, a Barcarolle by Mengelberg and a Poème (op. 32) by Scriabin.

Remarkable technique, clean-cut playing, depth of feeling and that self-confidence that made her hearers feel that she was supreme mistress of all she played, were outstanding features of her work. American audiences, as well as those abroad, have long admired the art of this distinguished virtuoso, and it need hardly be said here that her playing on this occasion revealed all those same fine qualities for which she is noted.

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JANUARY 10

New York String Quartet

The New York String Quartet started its second subscription concert at Aeolian Hall, January 10, with some modernistic music by Paul Hindemith, which proved to be rather wearisome. Whether or not there are musical ideas in this work it is really difficult to determine, so strange is the harmonization. Motives, or themes, there are, and they are developed at too great length and with too little added new matter. This music fails to convince one of the importance claimed for the modernistic school. Two agreeable sketches by Goossens followed, and the program closed with Beethoven.

The playing throughout was of the finest, and one could only regret that so much excellent art was wasted upon music so little worthy of it. After all, Beethoven knew how to write string quartets and it would do no harm for the moderns to follow in his footsteps.

Socrate Barozzi

Socrate Barozzi, Roumanian violinist, who made his New York debut about a month ago, gave a second recital on January 10 at Town Hall and added much to the very favorable impression made at his first appearance. He played works by Handel, Bach, Paganini, Wieniawski and Kreisler, in a manner altogether satisfying, displaying a flowing technique, a broad, luscious tone, excellent intonation and fine musicianship. He was warmly greeted by a large audience. His accompanist, Bernard Wagenaar, aided materially to the success of the evening.

New York Philharmonic

The Philharmonic Orchestra, under Willem Van Hoogstraten, presented at its pair of concerts on Thursday evening, January 10, and Friday afternoon, January 11, a program of much charm, comprising: Brahms' symphony in E minor, No. 4; Ravel's Rapsodie Espagnole and Dukas' orchestral scherzo, The Sorcerer's Apprentice.

Both Mr. Van Hoogstraten and his excellent orchestra were in unusually fine fettle. The symphony, which opened the program, was played with dignity and authority, while in the renditions of Ravel's Rapsodie Espagnole and The Sorcerer's Apprentice by Dukas the tonal colorings were brought out admirably.

New York Symphony: Dusolina Giannini,
Soloist

On Thursday afternoon, the fourth concert of the Beethoven Cycle which the New York Symphony Orchestra, Walter Damrosch conductor, is giving, attracted a capacity audience. The program opened with the symphony No. 6, Pastoral, 1808, and was rendered in a manner that aroused the audience to great applause for both Mr. Damrosch and his men. More interest, however, centered in the next contribution, Music from Egmont (1809) for which Dusolina Giannini, soprano, had been engaged to sing Clara's Two Songs—Die Trommel Gerührt und Freudvoll und Leidvoll. Miss Giannini was very successful in her interpretation of these for they were admirably suited to her voice (a beautiful one of good range and quality, used with discretion) and she was well received by the audience. Then came the No. 7 symphony in A (1812), after which two canons for three voices—Abbe Stadler, I Beg Thee Humbly Write Down the Scale in E flat—were well sung by the Misses Giannini, Vreeland and Ritch. These young artists combined their vocal efforts most agreeably and were warmly applauded.

JANUARY 11

Marion Rous

Marion Rous gave a novel program of modern piano music at Aeolian Hall Friday evening, January 11. Although her verbal presentation was impartial, her piano interpretations were very sympathetic. She is a skilled musician of intelligence and artistic sensibilities. She has an excellent technique, good tone and admirable color. Although it was to be expected that such a radically modern program would not entirely suit a varied audience, it was evident from the enthusiasm and insistent applause that it was much appreciated and enjoyed.

Biltmore Morning Musicales

The attractions at the Biltmore Friday Musicales of January 11 were Frieda Hempel, soprano; Alberto Salvi, harpist, and Frederick Gunster, tenor, and their combined efforts and choice of numbers gave a most enjoyable couple of hours to the large and fashionable audience.

With Charles H. Doersam at the piano, Mr. Gunster opened with two songs—A Swan, Edward Grieg, and The Asra, Rubinstein—in which he at once impressed with the fine quality of his voice and his polished style of singing. Commendable diction added to the pleasure of his interpretations. Later he was heard in The Red Heart, Fay Foster; I'm a Wand'rin', Samuel Richard Gaines, and Lettles Bateese, O'Hara.

Salvi lived up to his admirable reputation as a fine harpist, revealing a splendid technique and other assets that at once won the audience. One of his own compositions, La

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Fontana, was much liked, and also Debussy's Doctor Gradus Parnassum. Short numbers by Chopin, Sodero and a Louis XIII. gavotte from his own pen, served also to impress his audience.

Miss Hempel, looking very attractive to the eye and in especially good voice, came in for a large share of the morning's honors. She is always an artist and her graciousness and charm of personality were at once felt by her enraptured listeners. She sang numbers by Schubert, Mendelssohn (On Wings of Song, exquisitely rendered), and Taubert's Bird Song. The Shadow Song from Dinorah, with flute obligato by Louis Fritze, was a high light of the program, arousing great enthusiasm. Besides a group by Bayly and Strauss and the Old English Vesper Hymn, Miss Hempel gave a number of encores, the loveliest of which, however, was The Last Rose of Summer. Coenraad V. Bos rendered his usual masterly accompaniments.

JANUARY 12

Metropolitan Museum of Art Concert

The second concert of the January series, given by David Mannes and his excellent orchestra of selected musicians, at the Metropolitan Museum of Art, on Saturday evening, January 12, attracted another audience of very large size, estimated at ten thousand.

The program arranged by Mr. Mannes for this occasion was one of unusual interest, and comprised the overture to Der Freischütz, Weber; two movements from the Romeo and Juliet symphony, Berlioz; Adagio for strings, Lekeu; first movement from Scheherazade Suite, Rimsky-Korsakoff; Italian Caprice, Tchaikowsky; Music of the Spheres, Rubinstein, and excerpts from Tannhäuser, Wagner.

Mr. Mannes' efforts to please, amuse, and educate the masses in the better forms of music are productive of desired results, which is apparent by the large and increasing attendance as well as by the interest shown at each performance.

Carl Friedberg

On Saturday afternoon, January 12, Carl Friedberg attracted practically a capacity house to Aeolian Hall in spite of the competition at Town and Carnegie, to hear him in his second piano recital of this season. It was an all-Chopin program that held the audience spellbound from beginning to end, inciting it to repetitions of enthusiastic applause.

Mr. Friedberg's playing was emotional, fiery, gripping. There was in all delightful smoothness, perfect technique, and undoubted feeling portrayed by the forceful fingers of the artist.

The program included four ballads; the B minor sonata, opus 58; and for the third and last group, Fantasy in F minor, opus 49, and Polonaise in A flat major, opus 53.

Maier and Pattison

Charming, delightful, stimulative, musical, and highly artistic—all those are the adjectives which come to mind in writing a little notice of the recital given at Town Hall on Saturday afternoon by Guy Maier and Lee Pattison, those popular and highly successful ensemble pianists. Through their intensive study and intelligent co-operation they have revived a form of piano art which was a favorite with concert audiences of many years ago, but had fallen rather into neglect because of the desire for individual pianists to shine as solo virtuosos. Some years ago the sisters Sutro helped to bring about a renewed interest in recitals for two pianos, and these talented artists were received with favor everywhere. Therefore Messrs. Maier and Pattison found a field already plowed, as it were, and they have gone on sowing more good seed, which most assuredly is bearing fine fruit.

In their complete understanding of each other, their amazing combinations of tone, technique, and pedaling, they represent as high a form of ensemble art as it is possible to achieve on the piano. Their ministrations give the greatest possible pleasure to discriminative listeners, and last week they were applauded to the echo by a large and highly enthusiastic audience.

It is not necessary to detail the performances of the pair, but their program was of such an unusual nature and so interesting in arrangement that it is given herewith in full for the benefit of other pianists who might like to borrow from the Maier and Pattison repertoire. The list of selections played was as follows:

Minuet and Gavotte, op. 65.....Saint-Saëns
Andante and Variations.....Schumann
Sonata in D major.....Mozart
Bourree.....Vieuxtemps
Jeux de Plein Air, La Tirelittentaine; Cache-Cache
Mitoula.....Tailleferre
Piece in B minor.....Ropartz
Three pieces from Ma Mere L'Oye.....Debussy
The Sleeping Beauty; Laidronette, Empress of the Pagodes;
Beauty and the Beast.....Ravel
Tarantelle, The Fish Wives of Prociada.....Raff
Wedding Waltzes from The Veil of Pierrette.....Dohnanyi-Maier

Ernst von Dohnanyi

Ernst von Dohnanyi presented a program at Carnegie Hall, Saturday afternoon, January 12, in a manner that marked him as a pianist of unusual abilities. His interpretations of compositions by Brahms, Beethoven, Chopin and Liszt and a group of his own, were musically and clearcut. Two Brahms rhapsodies—B minor, op. 79, and G minor, op. 79—were given with energy and conviction and vivid coloring, a fiery temperament, imagination and vitality manifested itself in these as well as other numbers. Dohnanyi has a technique that easily conquers all difficulties, leaving him free for musical expression. Besides digital dexterity he has unusual power and fluency in intricate and involved passages. He has command of a wide range of dynamics and employs effective contrasts. The Beethoven andante in F major was played with much charm and there were eloquence and brilliancy in the Beethoven sonata in C major, op. 2, No. 3.

Dohnanyi's own group was of particular interest. It comprised his variations on a Hungarian theme, op. 29, and three etudes from op. 28—A minor, E major and F minor. Considerable skill and ingenuity were evidenced in the workmanship of these, and their performance demanded a virtuoso technique, to which the soloist was entirely equal. The Chopin impromptu in F sharp major and the valse in G flat major, and Liszt's Legende (St. Francois de Paula marchant sur les flots) and Tarantella (Venezia e Napoli).

completed the printed list. These Liszt numbers were executed with power and brilliancy.

Dohnanyi was cordially received by an audience that insisted on numerous encores.

JANUARY 13

Sandor Furedi

To judge by the applause which broke in on Sandor Furedi's violin solos, played at Aeolian Hall, Sunday evening, January 13, that young man (recently come to America from Hungary, and established as a teacher in New York), has many friends. The applause was well merited as regards warmth of tone and plentiful spirit; indeed, it was this spontaneity which caused the interrupting outbursts which occurred not only during the Vieuxtemps concerto but also in Saint-Saëns' Rondo Capriccioso.

New York papers generally warmly praised the violinist's playing, the Tribune saying: "The spirited nature of his performance won warm reception from his hearers." Olga Halasz, undoubtedly also Hungarian, played sympathetic accompaniments.

International Composers' Guild

The International Composers' Guild gave the second concert of its third season at the Vanderbilt Theater on the evening of January 13 and furnished entertainment of one kind or another to a very large audience. Compliments are due the interpreters, all of whom "did themselves proud" and managed, for the most part, to keep their faces straight even when the audience was frankly and unashamedly roaring with good humored laughter. These interpreters were as follows: George Possell, flute; Rex Tillson, piano; E. Robert Schmitz, piano; Greta Torpadie, soprano; the French-American String Quartet—Gustave Tinlot, Saul Sharrow, Reber Johnson, Paul Kefer; Marie Miller, harp; Pierre Mathieu, oboe; August Duques, clarinet; Louis Letellier, bassoon; S. Richard, horn; Wladimir Drucker and Frank Venezia, trumpets; M. Wockenfuss, trombone; Lucien Kirsch, cello; Delmas-Boussagol, double bass. The chamber orchestra pieces were directed by E. Robert Schmitz and Carlos Salzedo.

The players seemed to the reviewer to be of so much more importance than the music they played that their names were mentioned first and given the place of honor. The program was: Sonatine for flute and piano, Vittorio Rietti; Preamble et Jeux, Carlos Salzedo; Twelve Etudes for piano, Karol Szymanowski; A Voice Crying in the Wilderness, Carl Ruggles; Octandre, Edgar Varese; Dead Flames, Anton von Webern; Spring, Alban Berg; Five pieces for string quartet, Alfredo Casella.

Those of this list which were, musically speaking, moderately reasonable and fairly interesting were the piano pieces by Szymanowski, the Preamble et Jeux by Salzedo, the songs by Webern and Berg, and the quartets by Casella. These were, indeed, mad enough—but not mad enough for the partisan audience, to which, by inverse calculation, the worse a thing the better it is.

According to this reckoning the only really satisfactory

composers represented on this program were Carl Ruggles and Edgar Varese, whose music was received enthusiastically. Personally this writer found a very great difference between the Ruggles piece and the Varese piece. The Ruggles music was utterly horrible, unrelieved by the saving grace of humor. It is nothing more or less than a senseless string of discords, while the Varese music, on the contrary, is filled with really funny squeals and squeaks and catcalls which inspire the belief that it would be a howling hit in vaudeville. If Irving Berlin were to hear this music he would certainly incorporate it into his next Music Box Review.

It is the style just at present to commend this society for its efforts to give people opportunity to become acquainted with modern music. It is to be commended—when it gives modern "music." But when it wastes its time giving this sort of stuff it is conferring a benefit on nobody and, just possibly, as has been suggested, spreading dangerous propaganda, by encouraging unformed composers of talent to adopt this easy way to cheap applause.

Philharmonic: Erika Morini, Soloist

At Carnegie Hall, on January 13, the usual numerous audience that always attends Philharmonic Orchestra concerts again was in evidence.


The large attendance proved to be amply justified, for Willem van Hoogstraaten gave the visitors a delightful afternoon of fine music. The proceedings opened with a delicately played Oberon overture, by Weber, and the other orchestral numbers consisted of Carpenter's suite, Adventures in a Perambulator, and the prelude from the Meistersinger. The orchestra covered itself with glory in all those compositions, and particularly noticeable was the smooth tone and the finish of phrasing which now have come to be a salient feature in the renderings of the Philharmonic players. The Carpenter suite again impressed critical listeners as an expert piece of orchestral writing and coloring. The work combines humor and sentiment in a deft way and makes an abiding appeal on both counts.

Erika Morini was the soloist in the Brahms violin concerto, and this amazing young artist gave a performance which represents as high a peak as she has attained up to the present in her short but very brilliant career. She has irresistible verve, rhythmic firmness, and kindling feeling. She evidently did not regard the concerto merely as a piece of scholastic writing, but played it with all the fire and enthusiasm that violinists usually reserve for less classical works than this great epic by Brahms. Technically there was nothing that Miss Morini did not accomplish with ease and surety. Altogether it was a most significant piece of violin playing and the audience went into veritable raptures in consequence. Miss Morini was recalled again and again and scored as striking a success as has been achieved here by any violinist this season.

State Symphony: Georges Enesco, Soloist

The Sabbath afternoon was gladdened for many hearers by a Tchaikowsky program given at the Metropolitan

(Continued on page 55)



AEOLIAN HALL

34 West 43rd Street

Wednesday Evening

JANUARY 23rd

at 8.15 P.M.

RECITAL OF SONGS

With String Quartet Accompaniment

By

Ethel GROW

NEW YORK STRING QUARTET

Charles Albert Baker, at the Piano

PROGRAM

I

II. Tramoto Ottorino Respighi
Poem by Percy Bysshe Shelley, Trans. by R. Ascoli

II

a. Autumn Night (In MMS) Rosalie Housman
Written for and dedicated to Ethel Grow

b. Music, When Soft Voices Die Henry Holden Huss

c. The Appeal Eugene Goossens
Poem by Sir Thos. Wyatt (16th century)

d. Melancholy Eugene Goossens
Poem by John Fletcher (16th century)

Philomel Eugene Goossens
Poem by Richard Barnefield (16th century)

III

a. Calmes, aux quais desert Joseph Jongen

b. Chanson Perpetuelle Ernest Chausson

c. Nocturne Guillaume Lekeu

IV

Feuilles Mortes A. Gretchaninov

a. Les Feuilles Tombent

b. Sous La Bourrasque

c. Apaisement

Poems by N. Minsky—French Trans. by M. D. Calvoconessi

Tickets: 75c., \$1.00, \$1.50, \$2.00. Boxes \$15.00. Plus 10% War Tax

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Mason & Hamlin Piano Used

SOME GREAT VIOLINS FROM THE BRYANT COLLECTION—AND GREAT REPAIRING TOO

Few passengers between New York and Boston carry more interesting or more precious luggage than O. H. Bryant, the well-known Boston violin expert and dealer. Thus, on a recent trip Mr. Bryant carried six especially valuable fiddles with him, creations of Stradivari, Guarnerius, Guadagnini, the Gaglianos and Jacob Stainer. These form only part of an extremely valuable collection of rare old instruments. Among the more important violins in Mr. Bryant's collection are instruments fashioned by Antonio Stradivari, Cremona (1703); Petrus Guarnerius, Mantua (1695); Franciscus Gobetti, Venice (1710); J. B. Guadagnini, Milan (1743); Jacob Stainer, Absam (1675); Ferdinando Gagliano, Naples (1788); J. B. Vuillaume, Paris (1841), and Antonius and Hieronymus Amati, Cremona (1610).

Although devoting more and more of his time to handling these masterpieces, Mr. Bryant takes as much interest as ever in working at the bench, chiefly on his new instruments. One of the most amazing feats of repairing brought to light in recent years was recently completed at the O. H. Bryant shop. An amateur player and somewhat of a collector brought in seven or eight pieces of a wrecked violin, which, when assembled, comprised most of the back and about three-fourths of the top of an undoubtedly genuine Strad.

The owner had sometime previously purchased the fragments from an old musician, at which time they had been mounted on a cheap set of German sides. The poor abused Strad relics gathered dust for sometime at the repair shop, busy to capacity with new instruments and important repairs for professionals. Warped and twisted, it looked like a hopeless task, and no time was set to tackle it. It became a byword between Mr. Bryant and the customer, who was also a good—and patient—friend.

Finally one day, in answer to the old question: "Is my Strad done?" Mr. Bryant replied: "No, but I'll start it at once if you wish to have me." He kept his word, once made, although at times during the job he wished he had never seen it. After scores of hours of painstaking reinforcing, piecing, matching, and inserting missing portions, the violin was delivered to the owner, who has since refused several thousand dollars for it.

"Oh, yes," said Mr. Bryant, "I was paid my price, but would not do it again for double the amount. I believe that I appreciate perfect specimens all the more as a result of the experience. It was probably the biggest single repair job ever done on a violin, consuming more time than the construction of two new instruments."

Oscar Saenger Studio News

The November and December students' musicales at the Oscar Saenger Studios brought forward several pupils of more than ordinary talent: Marie Louise Wagner, dramatic soprano; Louise Bowen, lyric soprano; Klara Muehling, lyric soprano; Ella Mylius, lyric soprano; Isabella Addis, contralto; Oliver Stewart, tenor; Birger Beausang, baritone; James Wilson, basso, and two artists who are already well known to the public, Richard Hale, baritone, and George Walker, basso.

Miss Mylius, Mr. Stewart and Mr. Walker sang the lovely finale of the Garden Scene from Faust in charming and artistic fashion. Miss Hottinger as Carmen, Mr. Stewart as Don Jose and Mr. Wilson as Zuniga, gave the Seguidilla scene from Carmen with spirit. Klara Muehling and Mr. Stewart sang the duo for Micaela and Don Jose, Mrs. Muehling the aria and Mr. Stewart the Les Fleurs aria from the same opera. Mrs. Muehling disclosed a soprano voice of lovely quality, handled with much skill. Mr. Stewart has a tenor of exceptional beauty; this young man has a future. Louise Bowen in songs, and as first soprano of the newly formed sextet, exhibited a voice of rare charm and sang with musical feeling and considerable artistic finish. Miss Addis and Mr. Beausang sang songs very well, proving themselves to be possessed also of fine voices and singing talent. Miss Wagner has a dramatic soprano voice of much sweetness and power; she possesses true dramatic feeling and is especially suited to Wagnerian roles.

The newly formed sextet sang very smoothly and delightfully some interesting old English madrigals. Miss Rhonda,

Mrs. Muehling, Miss Addis, Mr. Stewart, Mr. Hunter and Mr. Walker formed this excellent sextet. Helen Chase and Kathryn Woolf were the competent accompanists.

Mrs. William C. Provost, Vera Curtis, Marie Louise Wagner and Ethel Hottinger were the hostesses at the tea table.

WAGNERIAN SEASON ENDS ABRUPTLY

(Continued from page 5)

tickets as soon as plans for the future are definitely known. Meanwhile the kind forbearance of the public is asked for.

EDWIN T. MURDOCH,

"Receiver of Wagnerian Opera Co.,
New York, Jan. 8, 1924."

There were rumors during the week that the receiver had found persons who were ready to back the enterprise financially provided certain elements in the management were eliminated. On Friday the receiver made a statement in which he said that everything had been arranged for re-opening provided matters could be satisfactorily straightened out with the orchestra, but apparently it was impossible to do this. On Monday of this week another statement from the receiver said that he would not re-open until he had secured definite financial backing, as he did not think it safe to go ahead depending only on the receipts, as some of the artists wished to. This is the status quo as the MUSICAL COURIER goes to press. It seems unlikely that the company will be able to resume.

The statement of assets and liabilities filed with the voluntary petition in bankruptcy last week is as follows:

Liabilities, \$86,781; assets, \$133,893, main items being scenery and costumes, \$97,000; electrical equipment, \$25,000; orchestra library, \$10,000. Edwin T. Murdoch was appointed receiver, under \$10,000 bond, by Judge Winslow. Principal creditors are Melvin H. Dalberg, director of the company, \$9,500 for salary and loans; Josef Stransky, \$4,000; United States Government, \$9,000 for taxes; Marshall & Hilsley National Bank of Milwaukee, \$20,000; Frederick Gonda, \$5,207; Weston Gales, \$5,000; Otto Metzger, \$1,887; Fitea Kunst, of Berlin, \$4,000; Herman Stein, of Cleveland, \$3,306; a Mr. Seymour, whose address is listed as unknown, \$2,500; George Blumenthal, \$1,350; L. B. Alterman, \$1,900; Eleanor Cianeros, \$450; Ethel Frank, \$650; Joan Ruth, \$450; Otilie Metzger, \$250; Rudolph Ritter, \$250; Theodore Latterman, \$275; Desider Zador, \$200; Elsie Aisen, \$200; Elsie Gentner-Fischer, \$200; Marie Lorand-Hoellischer, \$200; Robert Hutt, \$200; Herman Weill, \$200.

New Song Wanted! Composers and Lyric Writers Take Notice

The New Jersey State Hotel Men's Association is in the market for a "booster" song to exploit the shore and natural beauties of the State of New Jersey. A prize of \$300.00 will be awarded, half the amount going to the composer and the other half to the lyric writer. The committee is in search of a catchy number which can be used for dance music, as well as a rousing number for their meetings. The association will copyright the song and exploit it as a "state booster number." The contest is open until the first of April. In case the committee finds a suitable lyric it will extend the time in order to obtain the best musical setting possible. It is to be hoped, however, that some combination will be found and furnish an attractive number which can be used. For further details address Victor Jacobi, Lennox Hotel, Newark, N. J., or the MUSICAL COURIER.

Woman Pays Club Dance a Brilliant Affair

The annual dinner and dance of the Woman Pays Club on Saturday evening, January 12, at the Plaza, was a brilliant affair. Rita Weiman, president of the club, presided, felicitously introducing the artists who participated in the program. These included Dora Stroeve, Reinald Werrenrath, Beatrice Hereford, Werner Janssen and Arthur Samuels. Dancing was enjoyed until a late hour.

Estelle Liebling Coaches Opera Soloists

At the Sunday evening (January 13) Metropolitan Opera House concert three of the soloists represented clients of Estelle Liebling, with whom they coach regularly. The trio were Yvonne d'Arle, Marcella Roeseler, and Arnold Gabor.

WHERE THEY ARE TO BE

January 17 to January 31

- Arden, Cecil:**
Passaic, N. J., Jan. 18.
- Bachman, Edna:**
Rockville Center, L. I., Jan. 23.
- Bachaus:**
Boston, Mass., Jan. 23.
- Berumen, Ernesto:**
Rockville Center, L. I., Jan. 22.
- Bock, Helen:**
Toledo, O., Jan. 29.
- Bonner, Elizabeth:**
Washington, D. C., Jan. 21.
- Brocks, Hanna:**
Yonkers, N. Y., Jan. 28.
- Clemens, Clara:**
Burlington, Ia., Jan. 28.
- De Horvath, Cecile:**
Hattiesburg, Miss., Jan. 17.
Grenada, Miss., Jan. 19.
Shaw, Miss., Jan. 21.
Clarkdale, Miss., Jan. 22.
Arkadelphia, Ark., Jan. 24.
- Denishawn Dancers:**
Bartlesville, Okla., Jan. 18.
Manhattan, Kans., Jan. 19.
Topeka, Kans., Jan. 21.
Kansas City, Mo., Jan. 22.
Atchison, Kans., Jan. 23.
Columbia, Mo., Jan. 24.
St. Louis, Mo., Jan. 25-26.
Sedalia, Mo., Jan. 28.
Springfield, Mo., Jan. 29.
Independence, Kans., Jan. 30.
Emporia, Kans., Jan. 31.
- Dupre, Marcel:**
Worcester, Mass., Jan. 17.
Northampton, Mass., Jan. 18.
Holyoke, Mass., Jan. 21.
Hanover, N. H., Jan. 22.
Boston, Mass., Jan. 23.
Springfield, Mass., Jan. 24.
Stamford, Conn., Jan. 25.
Providence, R. I., Jan. 26.
West Newton, Mass., Jan. 27.
Washington, D. C., Jan. 28.
Philadelphia, Pa., Jan. 29.
- Dux, Claire:**
Erie, Pa., Jan. 21.
Chicago, Ill., Jan. 29.
- Elshuco Trio:**
Columbus, Mo., Jan. 18.
Hattiesburg, Pa., Jan. 21.
- Enesco, Georges:**
Philadelphia, Pa., Jan. 17.
Washington, D. C., Jan. 21.
St. Louis, Mo., Jan. 29.
- Faas, Mildred:**
West Chester, Pa., Jan. 18.
- Flesch, Carl:**
Baltimore, Md., Jan. 18.
- Flonzaley Quartet:**
Boston, Mass., Jan. 17.
Wellesley, Mass., Jan. 18.
Washington, D. C., Jan. 21.
Charleston, W. Va., Jan. 22.
Columbus, Ga., Jan. 28.
Lakeland, Fla., Jan. 31.
- Florence, Rose:**
Oakland, Cal., Jan. 22.
- Gabrilowitch, Ossip:**
Burlington, Ia., Jan. 28.
- Garrison, Mabel:**
Washington, D. C., Jan. 21-22.
Coatesville, Pa., Jan. 24.
- Gerhardt, Elena:**
Buffalo, N. Y., Jan. 17.
Cincinnati, O., Jan. 22.
Chicago, Ill., Jan. 29.
- Giannini, Dusolina:**
Rockford, Ill., Jan. 18.
Emporia, Kans., Jan. 21.
St. Paul, Minn., Jan. 24.
Minneapolis, Minn., Jan. 25.
Philadelphia, Pa., Jan. 30.
- Given, Thelma:**
Flemington, N. J., Jan. 25.
- Hansen, Cecilia:**
Chicago, Ill., Jan. 19.
Milwaukee, Wis., Jan. 21.
- Hayden, Ethyl:**
Boston, Mass., Jan. 27.
- Hempel, Frieda:**
Kalamazoo, Mich., Jan. 18.
Indianapolis, Ind., Jan. 20.
Louisville, Ky., Jan. 21.
Bowling Green, Ky., Jan. 23.
Portsmouth, O., Jan. 25.
Cincinnati, O., Jan. 28.
Pittsburgh, Pa., Jan. 30.
- Homer, Louise:**
Muncie, Ind., Jan. 18.
Detroit, Mich., Jan. 21.
Niagara Falls, N. Y., Jan. 23.
- Hutcheson, Ernest:**
Grand Rapids, Mich., Jan. 18.
- Ivogue, Maria:**
Greenboro, N. C., Jan. 18.
Reading, Pa., Jan. 20.
Boston, Mass., Jan. 27.
- Johnson, Edward:**
Seattle, Wash., Jan. 19.
Portland, Ore., Jan. 21.
Boulder, Colo., Jan. 24.
- Julievna, Inga:**
Philadelphia, Pa., Jan. 17 and 22.
- Korb, May:**
Williamsport, Pa., Jan. 22.
Hoboken, N. J., Jan. 24.
- Kraft, Arthur:**
New Wilmington, Pa., Jan. 31.
- Kremer, Ish:**
Minneapolis, Minn., Jan. 22.
Winnipeg, Can., Jan. 24.
Cleveland, O., Jan. 27.
Youngstown, O., Jan. 29.
- Langston, Marie Stone:**
Camden, N. J., Jan. 17.
Gettysburg, Pa., Jan. 21.
Collingswood, N. J., Jan. 24.
- Laros, Earle:**
Easton, Pa., Jan. 22.
Belvedere, N. J., Jan. 23.
Easton, Pa., Jan. 24.
- Leginska, Ethel:**
San Francisco, Cal., Jan. 29.
- Lennox, Elizabeth:**
Troy, N. Y., Jan. 23.
- Levitaki, Mischa:**
Oklahoma City, Okla., Jan. 25.
- Maier, Guy:**
Morgantown, W. Va., Jan. 17.
Milwaukee, Wis., Jan. 27.
Shorewood, Wis., Jan. 28.
Appleton, Wis., Jan. 29.
Minneapolis, Minn., Jan. 31.
- McQuhae, Allen:**
Butte, Mont., Jan. 18.
- Mero, Yolanda:**
Erie, Pa., Jan. 22.
- Münz, Mieczyslaw:**
Minneapolis, Ind., Jan. 20.
Cedar Rapids, Ia., Jan. 22.
- N. Y. String Quartet:**
Montreal, Can., Jan. 17.
Danbury, Conn., Jan. 26.
Guelph, Ont., Jan. 28.
Toronto, Can., Jan. 29.
- N. Y. Trio:**
Lawrence, L. I., Jan. 24.
Meadville, Pa., Jan. 31.
- Nikisch, Mitja:**
Indianapolis, Ind., Jan. 20.
Providence, R. I., Jan. 27.
- Onegin, Sigrid:**
Birmingham, Ala., Jan. 17.
Savannah, Ga., Jan. 19.
Knoxville, Tenn., Jan. 21.
Worcester, Mass., Jan. 24.
- Paderewski:**
Youngstown, O., Jan. 18.
Akron, O., Jan. 20.
Columbus, O., Jan. 22.
Louisville, Mo., Jan. 24.
Chicago, Ill., Jan. 27.
Milwaukee, Wis., Jan. 29.
Springfield, Mo., Jan. 31.
- Pattison, Lee:**
Morgantown, W. Va., Jan. 17.
Milwaukee, Wis., Jan. 27.
Appleton, Wis., Jan. 29.
Minneapolis, Minn., Jan. 31.
- Patton, Fred:**
Ottawa, Can., Jan. 17.
Hollidaysburg, Pa., Jan. 25.
Birmingham, Pa., Jan. 26.
- Powell, John:**
Boston, Mass., Jan. 27.
Providence, R. I., Jan. 30.
- Roma, Lisa:**
Seattle, Wash., Jan. 17.
Everett, Wash., Jan. 18.
Victoria, B. C., Jan. 19.
Vancouver, B. C., Jan. 21.
Bellingham, Wash., Jan. 22.
Portland, Ore., Jan. 24.
Wenatchee, Wash., Jan. 25.
Spokane, Wash., Jan. 28.
- Rubinstein, Erna:**
Hamilton, O., Jan. 17.
Denton, Tex., Jan. 21.
Charleston, S. C., Jan. 27.
- Samoroff, Olga:**
Lima, O., Jan. 17.
Lansing, Mich., Jan. 23.
- San Carlo Opera Company:**
Portland, Ore., Jan. 17-19.
San Francisco, Cal., Jan. 21-31.
- Schofield, Edgar:**
Willimantic, Conn., Jan. 17.
- Seibert, Henry F.:**
Pottstown, Pa., Jan. 29.
- Shattuck, Arthur:**
Minneapolis, Minn., Jan. 31.
- Simonds, Bruce:**
New Haven, Conn., Jan. 25.
- Sousa's Band:**
Phoenix, Ariz., Jan. 17.
Tucson, Ariz., Jan. 18.
El Paso, Tex., Jan. 19.
San Antonio, Tex., Jan. 21.
Beaumont, Tex., Jan. 22.
Galveston, Tex., Jan. 23.
Houston, Tex., Jan. 24.
Austin, Tex., Jan. 25.
Waco, Tex., Jan. 26.
Eastland, Tex., Jan. 27.
Fort Worth, Tex., Jan. 28.
Wichita Falls, Tex., Jan. 29.
Dallas, Tex., Jan. 30.
Okmulgee, Okla., Jan. 31.
- Spalding, Albert:**
Lima, O., Jan. 17.
East Stroudsburg, Pa., Jan. 21.
Amsterdam, N. Y., Jan. 23.
Westfield, N. Y., Jan. 25.
Syracuse, N. Y., Jan. 28.
- Stralia, Elsa:**
Rochester, N. Y., Jan. 23.
- Sundelius, Marie:**
St. Thomas, Ont., Can., Jan. 17.
- Telmanyi, Emil:**
Marietta, O., Jan. 17.
Iowa Falls, Ia., Jan. 21.
Sioux City, Ia., Jan. 22.
Mankato, Minn., Jan. 23.
Montevideo, Ala., Jan. 26.
Brookhaven, Miss., Jan. 28.
Ashland, Ky., Jan. 30.
- Thomas, Edna:**
Oklahoma City, Okla., Jan. 30.
- Vreeland, Jeannette:**
Detroit, Mich., Jan. 27.
London, Ont., Jan. 29.
- Warren, Olga:**
Chicago, Ill., Jan. 22.



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The above paragraph appeared in the Bloomington, Ill., Daily Pantagraph after Paul Althouse appeared in recital for the Amateur Musical Club of that city on January 3.

BOSTON AGAIN CROWDS SYMPHONY HALL TO HEAR ROLAND HAYES IN RECITAL

Capacity Audience on Hand to Give Negro Singer a Deserved Ovation—Georges Miquelle Soloist with Apollo Club—Pawlowski to Be Heard Again—Clara Larsen and John Peirce at Vendome—Ernest Hutcheson Pleases in Recital—Julius Risman Repeats Success with People's Symphony Orchestra—Reinald Werrenrath Scores Success

Boston, January 12.—Fresh from his most recent successes in New York and other cities in this country Roland Hayes returned to Boston Sunday evening, January 6, for a second recital in Symphony Hall. Again the celebrated negro tenor was greeted by a crowd which filled every inch of available space in the hall, hundreds standing, hundreds on the stage and other hundreds turned away. On this occasion Mr. Hayes sang old airs from Handel, Caccini and Scarlatti; the familiar aria, Una Furtiva Lagrima, from Donizetti's L'Elisir d'Amore; and these songs—Adelaide, Beethoven; Du Bist die Ruh', Schubert; L'Invitation au Voyage, Duparc; Persian Poem, Omah Khayyam, Santoliquido; Water Boy (Convict Song), Didn't it Rain (arranged by Avery Robinson); O Rock Me, Julie, and Scandalize my Name (arranged by H. T. Burleigh); a group of spirituals: Go Down, Moses and Deep River (arranged by H. T. Burleigh), I've Got a Robe (arranged by Roland Hayes) and Steal Away (arranged by Lawrence Brown). The concert was given for the benefit of the Calhoun School for colored boys and girls at Calhoun, Ala., and Boston society, with its traditional interest in negro welfare, turned out in large numbers for the recital, making it one of the most brilliant musical events of the season.

To analyze and enlarge on Mr. Hayes' singing on Sunday would be merely to repeat what has often been said in these columns, namely, that the writer regards this singer as one of the greatest of contemporary artists, combining qualities of voice, skill, style, finesse and sincerity to make one of the truly notable singers of the day. He was received with enthusiasm, and a material lengthening of the program was necessary.

A word of praise is due William Lawrence, the tenor's highly skilful accompanist, for his musicianly and sympathetic coöperation.

GEORGES MIQUELLE SOLOIST WITH APOLLO CLUB.

Georges Miquelle, cellist, who recently returned from his tour with Mme. Melba, renewed old pleasures when he appeared as soloist with the Apollo Club, Tuesday evening, January 8, in Jordan Hall. Ably accompanied by Renée Longy Miquelle, pianist, Mr. Miquelle played Senaille's Allegro Spirituoso, Bach's Arioso, Schubert's The Bee, a Spanish serenade by Glazounoff, Chants Russes by Lalo, and Popper's Tarantelle.

The cellist gave a pleasurable exhibition of his familiar abilities. To a brilliant technic Mr. Miquelle adds a rich sensuous tone, a fine sense of style, and a communicating warmth which combine to make his interpretations unusually effective and enjoyable. He had a splendid success.

The chorus of the Apollo Club, conducted by Emil Mollenhauer, demonstrated its powers in a program drawn from MacDowell, Massenet, Gilbert, Bullard, Curti, Von, Squire, Buck, Felton, Genée, and in the Volga Boatman's Song.

PAWLOWSKI WILL GIVE SECOND RECITAL IN BOSTON.

Carl Pawlowski, the highly talented young Polish pianist who made such a favorable impression at his first Jordan Hall concert in Boston recently, will be heard for a second time in the Hub city, Thursday evening, January 31, when he will present another interesting program in the same hall. Opening his well-varied list with an improvisation by Medtner, Mr. Pawlowski will proceed to Beethoven's Apassionata sonata. Following the sonata will come a group of pieces from Chopin, and the young pianist will wind up with a composition well designed to exhibit his qualities as a virtuoso, namely, Balakireff's exacting Oriental fantasy, Islamey.

When Mr. Pawlowski played in Boston for the first time he received a cordial reception from both the press and the public. In the Boston Post, Olin Downes said: "Mr. Pawlowski showed his substantial equipment as a pianist in music of both schools. He has considerable technical equipment. His tone in forte passages is brilliant but not hard, and he knows how to sing a melody." Warren Storey Smith declared in the Boston Transcript: "Mr. Pawlowski has now given ample proof of a musical nature and of a technic in most respects sound and solid. In Chopin's thrice-lovely prelude, opus 45, Mr. Pawlowski drew from the instrument sounds melting and mellifluous. His playing of the scherzo in C sharp minor was effective, and at times in Liszt's twelfth rhapsody Mr. Pawlowski proved himself capable of genuine brilliance." To Stuart Mason of the Christian Science Monitor, the pianist "displayed many promising

qualities. His tone is agreeable, he never seeks to force the instrument beyond its natural capabilities, his interpretations, while at times ineffective, show considerable originality of thought, his program combined the old and the new in just proportions. His playing of two little-known preludes by Rachmaninoff and three etudes by the somewhat too facile Arensky was poetic, well balanced, and showed a clear understanding of the music." In the Boston Herald, R. R. Gardner stated that "with much in his favor, and absence above all in his manner of all tricks and graces, he plays with a good technique that includes beautiful, colorful tone,



CARL PAWLOWSKI

with the musical intelligence that makes for fine phrasing and a fine sense of proportion, and also with true feeling for the music he has in hand."

CLARA LARSEN AND JOHN PEIRCE AT VENDOME.

Clara Larsen, pianist, and John Peirce, baritone, opened Miss Terry's series of concerts at the Vendome, Tuesday, January 8, treating their audience to an unusually interesting program. Miss Larsen deepened the favorable impression which she has made at earlier appearances in this city, in pieces from Beethoven, Griffes, Chopin and Strauss, her facile technic, lovely tone and nice command of styles winning a vigorous response from her listeners. Mr. Peirce displayed his resonant baritone voice and interpretative abilities in an ancient song by Frank, an old French folk tune, two pieces in Spanish by Vidor, a Mexican folk song, and numbers by Guetary, Bremby, Whelpley, Hawley, Hedgcock and an effective new song in manuscript, The Airman's Creed, by John Adams Loud. Both artists were warmly

received and added extra pieces to the program. J. Angus Winter provided musicianly accompaniments for Mr. Peirce.

ERNEST HUTCHESON PLEASURES IN RECITAL.

Ernest Hutcheson gave a recital on Saturday afternoon, January 5, in Jordan Hall. His program included these numbers: Fantasie and fugue in G minor, Bach-Liszt; Keltic sonata, MacDowell; scherzo from A Midsummer Night's Dream, Mendelssohn; three etudes, Scriabin; three pieces by Hutcheson; six preludes, nocturne in D flat, and scherzo in B flat minor, Chopin.

Mr. Hutcheson won a considerable following here last year through his unusually interesting series of historical recitals. Few pianists surpass him in his comprehension of musical design, and his appreciation of the structure of music. It is this sensitive regard for what might be termed tonal architecture that characterizes his playing and make his interpretations ever authoritative, musicianly and interesting. He was warmly welcomed.

JULIUS RISMAN REPEATS SUCCESS WITH PEOPLE'S SYMPHONY.

Julius Risman, the talented young violinist of this city, was soloist at Sunday's concert of the People's Symphony Orchestra at the St. James Theatre, playing Saint-Saëns' songful concerto in B minor. Mr. Risman renewed and deepened the fine impression which he made as soloist with the same organization last year, his wholly serviceable technic, musical intelligence and the natural ardor of his temperament exciting the admiration of his audience. Mr. Risman ought to go far in his art. The purely orchestral numbers of the program, which Mr. Mollenhauer conducted, comprised Weber's overture Jubel, Haydn's Surprise Symphony, and Tchaikowsky's overture fantasy, Romeo and Juliet.

REINALD WERRENATH SINGS.

Reinald Werrenrath gave his single Boston concert of the season on Sunday afternoon, January 6, in Symphony Hall. His program was characteristic except that it listed a group of Negro spirituals. In detail, the baritone was heard in these pieces: Dank sei dir, Herr, Handel; She Never Told Her Love, Haydn; Recit: Tutto e disposto, and aria: Aprite un po' quegli occhi, Mozart; Von Ewiger Liebe, Brahms; Lauf der Welt, Grieg; Licht, Sinding; four negro spirituals (arranged by R. Nathaniel Dett), I'm So Glad Trouble Don't Last Away, Somebody's Knocking at Your Door, O the Land I'm Bound For, and Follow Me; The Sea Gypsy (Richard Hovey), Michael Head; The Admirals (written for Mr. Werrenrath), George W. Chadwick; Trade Winds (John Masefield), Frederick Keel; Captain Stratton's Fancy (John Masefield), Deems Taylor; Lone Dog, Rupert O. Erlebach; Sittin' Thinkin', Howard Fisher; Slow, Horses, Slow, Roger Jalowicz; Drumadon, Wilfrid Sanderson, and Fuzzy-Wuzzy, Arthur Whiting. The qualities that always distinguish this singer's art were again in evidence and the audience responded vigorously. Mr. Werrenrath was generous with encores. J. C.

Freemantel's Beethoven Program Praised

The educational value of the Beethoven song recital presented by the English tenor, Freemantel, is appreciated by those clubs of serious women who have for years worked to give their community the best in art and musical attractions. The president of one large and influential club, after hearing the recital, wrote Freemantel's personal representative as follows: "Permit me to express to you my very sincere appreciation of the opportunity to hear Mr. Freemantel in that Beethoven song recital. To a mere layman like myself it was a treat indeed. I can appreciate what it meant to people with musical knowledge. A program so carefully selected and so well carried out one does not often hear. I am glad to know that he will open our 1924-25 concert series for us."

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FRANKFORT HAS THE FIRST GERMAN PERFORMANCE OF LEO JANACEK'S JENUFA



SCENE FROM JANACEK'S JENUFA
produced at Frankfort for the first time in Germany.

Frankfort, December 22.—The Frankfort Opera is still minus the services of a general director. No one can be found who wishes to undertake the difficult task of reform-

ing an impoverished and neglected institution. A joint committee of artists and managers is carrying on the work as best it can, but more than once one longs for a return of the good old times at the Frankfort Opera.

In spite of many difficulties the performance of Leo Janacek's opera, *Jenufa*, may well be deemed an excellent one. This exceptionally effective opera of the people was written as early as 1900 and played for the first time in 1904 in Brünn (Austria). The story, by Gabriele Preis, tells of a beautiful village girl, *Jenufa*, and her conflict between two lovers. The good looking suitor has seduced her, and her foster-mother, seeing that he will not save the girl's honor by marriage, throws her babe under the ice of the millpond without its mother's knowledge. The other lover married the girl in spite of all that has happened. But on the wedding day, as the child's corpse is discovered, the foster-mother confesses her crime, and the faithful husband stands by *Jenufa* in pure and noble goodness.

The music, remarkably national and genuinely Slavonic, is extremely simple in its tonal effects; solely dependent on rhythm and a kind of parallelism (repetition of each phrase, theme and utterance). The character of the folk music in dances, cries and calls is preserved throughout. Frequent use is made of somewhat outward means to interpret musically inward events. But the conclusion which might have glorified warmly and fully the tenderness and goodness of the noble heart in the service of a broken soul, is disappointing with its display of the usual tremolos, glissandos of the harp, rolling of the kettledrums, etc. All this in spite of many effective and considerable beauties.

The performance was one in which the cast as well as the producer, ensemble and conductor did excellently. The principals included Emma Holl in the title role, A. Jaeger as the noble suitor, Mme. B. Lauer-Kottlar as the foster-mother, and Thunis as seducer. Conductor Ludwig Rottenberg directed the performance. **HERMANN LISMAN.**

Hinshaw Announces Brilliant Cast for Figaro

William Wade Hinshaw announces a brilliant cast for his new English production of the *Marriage of Figaro*. New York is already acquainted with the lovely and charming impersonation of the role of Susanna by Editha Fleischer, recently heard with the Wagnerian company at the Manhattan Opera House. Miss Fleischer sang this same role at the last Salzburg Festival under the direction of Lilli Lehmann, with whom she studied the role personally. Since her arrival in America, two years ago, Miss Fleischer

has studied English with such zest that her command of the language is now said to be practically faultless. She intends to make America her home hereafter. Mr. Hinshaw has engaged for the role of Countess an Australian singer, Clytie Hine, recently heard here in a recital with her husband, John Mundy, the cellist, whom she met and married during her engagement at the Royal Opera, Covent Garden, London, under the direction of Sir Thomas Beecham, in whose orchestra Mr. Mundy was the solo cellist. (Mr. Mundy is to be the solo cellist in Mr. Hinshaw's *Figaro* chamber orchestra.) Miss Hine has sung the Countess in English at Covent Garden and has sung in all Sir Thomas' late Mozart festivals in London and the provinces.

Two other Covent Garden artists are announced by Mr. Hinshaw—Celia Turrill, as Cherubino, and Alfredo Valenti, as the Count. Both of these artists have sung their *Figaro* roles at Covent Garden under Sir Thomas Beecham. Miss Turrill is known to America through her singing of the role of Lucy Lockit in *The Beggar's Opera* during its two years' tours in this country. Mr. Valenti was a prominent member of the Century Opera Company in New York, singing there under the name Alfred Kaufmann. He was also a member of the Boston Opera and of the Royal opera houses at Milan, Turin, Havana, Buenos Aires, Mexico City, and of Mme. Melba's Australian Grand Opera Company.

As *Figaro* Mr. Hinshaw announces the engagement of Pavel Ludikar, who has sung the role in many lands and many tongues, and whose singing and characterizations are well known to America through his appearances at the Boston Opera House under the management of Henry Russell and through his recitals in New York and other cities. Mr. Ludikar has been a prominent member of the opera houses of La Scala, Milan; Costanzi, Rome, Champs Elysées, Paris; Royal Opera, Dresden; Royal Opera, Turin; Colon, Buenos Aires; Grand Opera, Havana; Royal Opera, Prague; Imperial Opera, Vienna, and Grand Opera, Boston. He has had special success as *Figaro*, *Falstaff*, *Don Basilio*, *Mehstofele*, and *Baron Ochs*, which he sang under the direction of the composer of *Der Rosenkavalier*, Richard Strauss.

The other two members of the cast are Herman Gelhausen, for two years with *The Beggar's Opera*, who will sing *Bartolo*, and Ralph Brainard, of the Society of American Singers' Park Theater productions, and late of the Hippodrome company, New York. Mr. Brainard is known outside of New York through his singing of *Robin Hood* in DeKoven's own company for three seasons on tour.

Mr. Hinshaw is planning to let this *Figaro* company be heard in New York before its departure on its coast to coast tour in October.

Tibor Remenyi Dead

Unfaltering loyalty in carrying on the business of a departed friend to the extent that it became the one great passion in the life to be pursued through five years of ill health up to the very eve of death.

Such is the unselfish courage seen in the passing of Tibor Remenyi, manager of the Aluminum Flake Co., Akron, O., whose death, December 21, is mourned by friends and high personages of two continents.

With the death of Remenyi is snuffed out a rare personality. He had a temperament which not only embraced the sensitive ideals inherited from his father, Edward R. Remenyi, master violin artist, but also the practicality of a brilliant business genius.

His dual personality is emphasized by his great love and appreciation for things artistic and at the same time his devotion to the furtherance of material success.

One of the most notable characteristics of Remenyi which bore out the latter side of his nature was his wonderful memory. He was never known to have a telephone book in the house and would call from memory all numbers coming up in connection with a large business. This remarkable trait stayed with him to the very end.

In direct contrast to this remarkable side of Remenyi was his love for the idealistic. He was an enthusiastic admirer of the classics in music.

Remenyi was born in Hungary, February 15, 1873, but was taken to France by his parents when but an infant of three months. He was brought up in the traditions of Paris, speaking the French language entirely.

It was in Paris that Mr. Remenyi came in contact with the greatest artists of his father's time. Rodin, Victor Hugo, Barbey d'Aurevilly were frequent visitors in their home and they were all interested in the curly headed child Tibor. He was often pleased to recount of the afternoon which he spent listening to Sarah Bernhardt recite some of her great pieces accompanied by the wondrous strains of his father's violin.

The great Franz Liszt was his godfather and when Remenyi was baptized almost let him fall in the water, and Mr. Remenyi took much pleasure in recounting this incident to his friends.

Not only was their drawingroom frequented by artists and writers, but also by the prominent personalities, among them Kossuth, the Hungarian patriot.

As a boy he studied to be a pianist, but due to an accident wherein his finger was injured he was forced to drop his musical ambitions. He took over the study of the languages. He came to America when about seventeen years old, making his home in New York while his father toured the country, then acclaimed as the world's greatest violinist.

Upon the death of his father, Remenyi went to Akron with his mother, Mme. Fayolle, who was a Hungarian noblewoman. This was about twenty years ago. He took charge of the Alliance Francaise Club and taught French diction. He continued this work for about eight years during which time he became the close friend of Frank Reifsnider, vice-president and manager of the Aluminum Flake Co. Upon Reifsnider's death he became manager of the business.

Toscha Seidel to Give Recital

After an extended tour of the States, Toscha Seidel will give a recital on Saturday afternoon, February 9, at Carnegie Hall. His program will include the Mozart concerto in E flat major, very seldom played in this country; the *Sinding* suite in A minor, and other interesting pieces.

Garrison in Opera and Recital

Mabel Garrison will be guest artist with the Washington Opera Company in Washington, D. C., on January 21 and 22. On January 24 she will appear in recital in Coatesville, Pa.

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CHICAGO HEARS LA SONNAMBULA TWICE IN SAME WEEK, BUT FAILS TO ENTHUSE OVER IT

Work Called Inispid, But Cast Excellent, Schipa Being the Star and Graziella Pareto Making Her Local Bow—Louise Homer Ends Season in Samson et Dalila, with Marshall Also Scoring—Raisa Shines in Cavalleria, and Formichi and Anseau Likewise Delight in Pagliacci—Muzio a Splendid Aida—Pareto and Schipa in Martha—Repetitions Please

LA FORZA DEL DESTINO, JANUARY 6 (MATINEE).

Chicago, Ill., January 12.—The same star cast heard at the first performance this season of La Forza Del Destino made the repetition of the old work as interesting, and Muzio, Crimi, Formichi and Lazzari, with Polacco at the conductor's desk, were the bright stars of a performance perfect as far as those artists were concerned. Trevisan was again superb, but one artist who had scored one hundred per cent. at the first performance was positively poor on this occasion. Singing off pitch must be watched by some members of the company. Some may think it is a quality that pleases the music-lovers of our days. If so, their imagination is playing them false. Music-lovers of today, as of yesterday, like beautiful singing and abhor artists who sing off pitch.

LA SONNAMBULA, JANUARY 7.

Streathfield, in his book The Opera, which has been used quite a little in the program notes of the Chicago Civic Opera without giving credit to whom credit is due, even when another name is printed at the head of the program notes, states that "the story of La Sonnambula is rather foolish, but it suited Bellini's idyllic style, and the work is perhaps the happiest example of his naive charm." R. A. Streathfield is right; the story of La Sonnambula is insipid. Thus it seems puerile at this time to analyze the plot or the music, as in seven more years the Bellini work will have attained the century mark, a pretty old age for an opera, and as the work was sung here in the early fifties by the grandmother of the writer and more recently by Galli-Curci, who appeared in the role of Amina three years ago at the Auditorium, the object of this review will be the artists who made the work meritorious and the evening one of enjoyment.

Graziella Pareto, who made her debut with the company several years ago at the Manhattan in New York in Traviata and who won the respect and adulation of opera-goers here through her many successful appearances at Ravinia, made her first bow at the Auditorium. In glorious form, she won the hearts of the large audience by the purity of her tones, the exquisiteness of her phrasing, the charm of her personality and above all, her perfect intonation. Here is a singer in the best sense of the word—a singer who knows how to sing. Though her organ is not one of huge dimension, its carrying powers were attested to the full satisfaction of those who sit in the first row of the main floor as well as those who sit in the last row in the gallery. Pareto does not force her tones; she sings with ease, intelligence, understanding, and is pronounced today one of the most refined singers now appearing in America. Her success was stupendous as well as deserved. She is a big addition to the company.

Tito Schipa, a master-singer of the operatic stage, gave another vocal lesson to the three thousand Monday night habitués and poured out golden tones throughout the opera. There is probably no more difficult music for a lyric tenor to sing than that set down by Bellini for Elvino in La Sonnambula. A great musician, Schipa fears no intricacy; fiorituras to him are as easy as sustained tones and all the secrets of the difficult vocal art are so well understood by this master artist that his demonstrations on the Auditorium stage are most beneficial to vocal students, their teachers or any one interested in singing. His Elvino, though not new here, was again a revelation. Schipa, who has been lionized in our midst, even though the unseasoned and inefficient management that directs the destinies of the opera thought best for some unknown reason to keep him fifteen days without singing, showed unmistakably that the management erred, as no tenor is more popular here than Schipa. In lyric roles Schipa is unsurpassable. Thus, the opinion of the public as to his merits, is the right one. Virgilio Lazzari was excellent as Count Rudolph, both as to voice and action. He, too, scored heavily. Maria Claessens was a well voiced mother. Elizabeth Kerr in a big role, that of Liza, was a vision to behold, and by her song a pleasure to the ear. Here is a young artist who has been well trained and, though yet a little awkward as to stage manner, vocally she has all the requisites to sing roles as important as the one under discussion. She made a very good impression and received salvos of plaudits after her first aria, and throughout the opera she gave complete satisfaction. Gandolfi always gives of his best whether cast in a big or small role, and the

minor part entrusted to him on this occasion was so well brought out as to deserve commendation. Oliviero was a notary who knew his business, and Cimini at the conductor's desk proved also that he was cognizant with the Bellini music, directing with authority and the assurance that goes with it. Cimini should stand up straight at the desk, however, and not lean back against the rail. If tired, Mr. Cimini, use a chair!

SAMSON ET DALILA, JANUARY 8.

Samson was repeated for the farewell for the season of Louise Homer, who again voiced the role of Dalila in telling fashion. For the first time this year Charles Marshall sang the role of Samson, in which he had left fine remembrances.



Gertrude White

LYRIC SOPRANO

Is Singing

"A KISS IN THE DARK"

On Her Western Tour

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In splendid form, he made another big hit and showed anew the big strides he has made, in his art in the last year. Marshall is a singer to be reckoned with nowadays and his box office value grows bigger and bigger after each performance. Marshall has already been re-engaged for next season, and may be heard then in several new roles. Cesare Formichi was again excellent as the high priest. Edouard Cotreuil was the Old Hebrew, which he sang beautifully, and in which he will be heard again next season, as the gifted French basso also has already been re-engaged. Giorgio Polacco was at the conductor's desk and gave a spirited reading of the biblical score.

LA SONNAMBULA, JANUARY 9.

Cleopatra was billed for Wednesday night, but by order of her doctor Mary Garden informed the management that she was unable to appear, and La Sonnambula, heard on Monday night, was substituted. Those who came to the Auditorium prepared to be shocked or bored were badly disappointed, as La Sonnambula, even with its bedroom scene and the heroine supposedly walking in her night-dress, is not shocking, and with such singers as Pareto, Schipa and Lazzari, it holds enough interest to awaken admiration. The three principals were again in fine form and deservedly met with considerable success at the hands of the pleased audience.

CAVALLERIA RUSTICANA AND PAGLIACCI, JANUARY 10.

The ever popular double bill, Cavalleria and Pagliacci, both presenting star casts, jammed the Auditorium on

Thursday evening—a very poor subscription night, by the way, but an evening that will become popular inasmuch as this season the Thursday night habitués have been very well treated by the management which bills for that night some of its best artists.

In Cavalleria, Rosa Raisa, a star among stars, demonstrated anew to the management and others that the days of stars is not over and that the public reacts especially to big artists, who, at least once in a performance, are able to give a thrill, and on this occasion the great Raisa gave many. Raisa, who has one of the most astonishing voices that has been heard in the last decade, is also one of the most intelligent women on the lyric stage. Her Santuzza is a beautiful study, and, though she had been heard in the part previously and had sung it equally well on former occasions, she has seldom before risen to such emotional heights, and that extra spark of enthusiasm and realism that she added to her characterization of the part, made it so effective that the audience lost complete control of itself and showed unbounded enthusiasm on several instances.

Raisa had for vis-a-vis a new Turiddu in Alfred Piccaver, an American who has more red corpuscles in his system than the majority of Italians, as witness his delineation of the part of Turiddu which made all the other artists on the stage work hard in order to keep up with the two principals. Piccaver, who made a good impression in Rigoletto as the Duke, was heard to better advantage in the Mascagni dramatic piece. He is the possessor of a voice of big volume, beautiful in all registers, and one that climbs high altitudes with great ease. An actor of the first magnitude, Piccaver gave a delineation of the part quite different from that of his predecessors. True, the American showed that he knew the traditions both in singing and acting, but here and there he added some original ideas which were so well thought out as to deserve copying by other tenors. Piccaver is a splendid asset to an opera company and the local organization is to be congratulated on having such an artist in its roster. The balance of the cast was satisfactory.

In Pagliacci, the role of Nedda was entrusted to Claire Dux, a much discussed member of the company, some loving her in everything she does, others criticizing her with equal force. A singer who has two camps to draw from—one that comes to the opera to admire her, the other to find fault—is one who really has something to offer. True to form, some of the critics on the daily press vaunted her performance as one of the most admirable of Nedda seen or heard on the operatic stage, while three of the most prominent members of the press condemned unmercifully her portrayal and found fault with her singing. This reviewer must remain neutral, as he did not hear the performance, but his assistant informed him that Dux' Nedda had its very good and its bad points. Thus, both factions were right in condemning and praising her work. Formichi was again the Tonio and he sang the Prologue with such telling effect as to satisfy his hearers, who recalled him several times before the curtain to express vehemently their appreciation. Fernand Anseau, who is becoming more and more popular, and whose success goes on unabated, is another star that the management had poorly launched, but after realizing the error committed, has used means to boom him in the eyes of the opera-goers here and next season an Anseau night should mean a sold-out house at the Auditorium. The packed house that was on hand on this occasion could not be wholly attributed to the gifted tenor, as, as already said, the cast was a star one and every member has many followers, while two of them count in Chicago innumerable friends, always present when they are billed.

Cimini is like old wine. The older he gets, the better he is, and he directed both operas with vigor and fine musicianship. The fine results obtained were due in a large measure to his efficiency with the baton. Cimini has been re-engaged for next season and calm has re-entered his tormented soul, as has been reflected in his conducting ever since he has placed his Henry Clay on the dotted line. Cimini now has but one drawback—he does not always stand erect at the desk and leans a little too often on the railing, but this season has been a tiresome one for the popular conductor, who does not object to criticism, but profits by it, and he will remedy this last fault, as he has the others, including his facial gymnastics that at one time amused some of the spectators so much that they bought seats in the first row whenever Cimini conducted in order to have a good laugh.

AIDA, JANUARY 11.

The last performance this season of Aida by the local company brought forth a cast that gave entire satisfaction, headed by Muzio, Marshall, Van Gordon and Formichi with Lazzari, Kipnis and Kerr singing their customary roles. Before reviewing the merits of the performance a word does not seem amiss regarding the publicity department of

(Continued on page 57)

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IN "LAKME"

FLORENCE MACBETH



IN "BARBER OF SEVILLE"

It is no mean thing for an American girl still in the flush of youth to maintain a stellar position in an aggregation of the world's mightiest.

Chicago Herald and Examiner.

Miss Macbeth Takes Honors in "Rigoletto"

"She had been the occasion for some of the loveliest moments of the performance. Her 'Caro Nome' was winsome, youthful, delightful and beautifully sung. She has, I believe, the best trill in the company outside some of the orchestral instruments." — *Edward Moore in the Chicago Tribune.*

"Gilda has always been one of her most ingratiating representations. Last evening she excelled all her former renditions. Her 'Caro Nome' was nearly in its fluency perfect as to its vocal requirements and brilliant in its florid technical display." — *Maurice Rosenfeld in Chicago Daily News.*



IN "RIGOLETTO"

"Macbeth's Gilda is so well and favorably known that we need only repeat the record of her triumphant subjugation of the audience who stopped the performance of the Garden Act after her 'Caro Nome.' One of the most reliable artists of the company." — *Herman Devries in the Chicago Evening American.*

Macbeth Wins Audience

"She made this coloratura role a brilliant example of singing and acting. The 'Mad Scene' brought a storm of applause that showed plainly enough that she had won the hearts of her auditors." — *Paul L. Martin in the Journal of Commerce.*

"With such purity of vocal production, fluency and flexibility did she accomplish the interpretation of her very florid role that she captured her audience and was accorded an ovation at the close of the 'Mad Scene.'" — *Maurice Rosenfeld in the Daily News.*

"They heard the 'Mad Scene' as it has not been done in many a year. No Lucia within my memory has surpassed Miss Macbeth in the freshness and flawless purity of tone or in ease and flexibility in the delivery of the pyrotechnical passages." — *Glenn Dillard Gunn in Herald-Examiner.*



IN "MARTHA"



IN "ELISIR D'AMORE"



Herald-Examiner.

ning American.

IN "RIGOLETTO"

"After her 'Caro Nome' the applause was so heavy that an encore seemed inevitable. The Chicago Opera Company is to be congratulated that it has this artist on its roster this season; she holds a position in the hearts of the public that has been accorded few singers."—*Paul Martin in Journal of Commerce.*

Macbeth Exquisite

"I have heard many fine interpretations of the 'Caro Nome' but none that equalled that of Miss Macbeth last night. This was perfect singing in which purity of tone, flexibility and agility all served to one end, the definition of pure melodic beauty."—*Glenn Dillard Gunn in the Chicago Herald and Examiner.*



IN "DON PASQUALE"



Photo © Magent
IN "HAMLET"

"Florence Macbeth sang Lucia with lovely, suave purity and won so many recalls for the brilliancy of her 'Mad Scene' that the opera had to continue to stop them."—*Edward Moore in the Chicago Tribune.*

Gets 14 Curtain Calls

"An exhibition of this reliable singer's remarkably fluent and accurate vocal technic. Her 'Mad Scene' moved the audience to enthusiasm so extravagant that fourteen curtain calls were the only means of calming the tumult."—*Herman Devries in the Evening American.*

IN CONCERT

PHILADELPHIA, PA.—"Coloratura singing of a levelness, purity and flexibility that have not been heard in Philadelphia in many a day made Florence Macbeth's recital in the Academy foyer one of the really notable events of the musical season."—*The North American.*

PITTSBURGH, PA.—"We were little prepared for her remarkable singing, her delightful artistry, control and phrasing. Her voice is delightfully pure, the range is unusual, flexible at the dizziest top or in the mezzo-voice. Her place is with the highest."—*The Dispatch.*

BOSTON, MASS.—"The purity and sweetness of her voice and the admirable artistic qualities of her singing are all that press agents could claim."—*The Boston Globe.*

MACON, GA.—"Her voice, the most glorious ever heard."—*The Daily Telegraph.*

KANSAS CITY, Mo.—"So genuine an artist, so thoroughly and yet so unaffectedly American."—*The Kansas City Journal.*

MILWAUKEE, Wis.—"Such glittering roulades and trills, such wonderful command of octave intervals, such appoggiaturas are rarely heard as this blonde young woman shook from her wonderful throat with the ease of a juggler tossing glass balls aloft."—*The Sentinel.*

IN CONCERT

CINCINNATI, OHIO.—"There are dramatic sopranos, there are coloratura sopranos, there are just sopranos; and then, there is Florence Macbeth. Hers is a voice of surpassing sweetness, true to pitch always, wonderfully smooth throughout its compass. And when it comes to a trill, Miss Macbeth's artistry rises to supreme heights. It is more than a mere shake, it is amazingly dexterous vocalizing."—*The Enquirer.*

SPARTANBURG, S. C.—"In that difficult, and easily marred portion, with flute accompaniment, she was incomparable. One could shut the eyes and not sense which was voice and which flute."—*The Herald.*

DENVER, COLO.—"She captivated her audience from the first with her spontaneity, winsome manner and dulcet tones. A golden flood of notes, pure, clear and delicately lovely like the warbling of a lark that cannot help but sing."—*The Rocky Mountain News.*

MINNEAPOLIS, MINN.—"The Minnesota Nightingale sang, and her voice sounded richer and sweeter than ever before, while her art of florid song was as letter perfect and yet as engagingly temperamental as ever."—*The Journal.*

OMAHA, NEB.—"A coloratura voice of flexibility and power. It is unusually clear and brilliant and she sings with a fluency and an amazing breath control that both dazzles and charms. Miss Macbeth fairly showered the audience with beautiful runs, trills and glowing melody."—*The Rec.*



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MARTA, JANUARY 7.

Marta was repeated at the Metropolitan on January 7 and again Gigli proved the outstanding star. After his M'Appari aria he was given such an ovation that for some time the opera could not go on, even though Conductor Papi tried his best to continue. Only after continued reappearances, during which the tenor shook his head and bade the audience desist in its applause, could the house be quieted. Then at the end of the act, after numerous curtain calls, Gigli was forced out alone and again pandemonium broke loose. It was a Gigli night—no doubt about it—and he deserved every bit of it. His singing throughout was magnificent and he made the role of Lionel a living figure. Alda was Lady Harriet and her rendition of The Last Rose of Summer was also greeted with loud applause. Kathleen Howard, as Nancy, and DeLuca, as Plunkett, were not only funny, but they too sang beautifully; De Luca especially pleased, for he knows how to impersonate such a character as it should be done. Malatesta was Sir Tristan and D'Angelo the Sheriff.

L'AMORE DEI TRE RE, JANUARY 9.

This was the first performance this season of L'Amore dei Tre Re, opera by Italo Montemezzi. It was a gala occasion. Ten years ago, almost to a day, the opera had its first performance at the Metropolitan. On January 9 last the composer was present in a box to receive honors on its tenth anniversary. After the second act he was called before the curtain, enthusiastically applauded by the audience, presented with a whole flower garden by various individuals and societies and finally made a speech to, by Paul D. Cravath, of the board of directors, who presented him on behalf

of the board of directors and management of the opera with a silver wreath "As evidence of our recognition of your magnificent contribution to operatic art, and as a token of our gratitude and esteem for you as an artist and as a man." Mr. Montemezzi, exceedingly modest and bashful, bowed repeatedly but would not venture on a speech.

The performance presented two members of the original Metropolitan cast—Lucrezia Bori, who repeated her fascinating and sympathetic impersonation of Fiora, and Adamo Didur, impressive and moving as the blind Archibaldo. Beniamino Gigli sang Avito. Never has Mr. Gigli been in better voice; the very tone of it alone was moving and he sang with exquisitely finished art. Owing to an unfortunate cold inflicted upon Giuseppe Danise, he was replaced as Manfred by Millo Picco, who neither vocally nor as an actor is equal to the role.

Moranzoni conducted. It was this opera which first made his reputation in America and he gives a magnificent reading of what is without question the finest operatic work produced in Italy since Verdi's death. The audience filled the house to the last seat—probably the first time this has ever happened to L'Amore dei Tre Re—and there were quantities of applause both for the artists and the composer.

FEDORA, JANUARY 10.

The fourth performance this season of Giordano's opera was given on Thursday evening, January 10, with the same cast as previously. Papi conducted with his accustomed skill, giving the score a fine reading.

Interest centered about Maria Jeritza as Princess Fedora, whose delineation of the part gave much pleasure. Queena Mario was again a vivacious and sweet voiced Olga, and Martinelli handled his role with great skill. He was in fine voice and put much vim into his acting, making his impersonation of Count Loris well worth hearing. Ellen Delossy, in the small part of Dimitri, did well, as did Merle Alcock as A Little Savoyard. Scotti as De Sirieux came in for his share of the honors. All in all, the performance was an excellent one which found due appreciation.

BORIS GODUNOFF, JANUARY 11.

On Friday afternoon, January 11, Feodor Chaliapin made his appearance in Boris Godunoff, leaving the Metropolitan Opera until March, when he will reappear. The famous artist was in excellent form and gave his highly colorful and dramatically striking portrayal of Boris in a manner that aroused the capacity house to great heights of enthusiasm. Ellen Dalossy and Raymonde Delaunois were satisfactory as Xnia and Teodoro, while Perini appeared again as the nurse. Chamlee was a vocally effective Dimitri, and Leon Rothier the Brother Pimenn. Jeanne Gordon made a beautiful and rich-voiced Marina. Papi conducted.

CARMEN, JANUARY 11.

On Friday evening, January 11, Carmen was repeated at the Metropolitan with much the same cast as before. Florence Easton re-appeared in the title role in which she is surprisingly "peppy" and always in the picture. Vocally she is admirably suited to the music, and she sang beautifully throughout the opera. Nina Morgana appealed to the eye as Miciela and sang with a sweetness and clarity of tone that won much applause, especially after her aria in

the third act. Marie Tiffany and Henriette Wakefield, as Carmen's companions, Frasquita and Mercedes, did effective singing and looked extremely well.

It was Miguel Fleta's final appearance of the season and the young tenor received an ovation at the close of the opera, many admirers crowding in front of the stage to call him out time after time. Fleta was in especially good form throughout the evening. He sang with an abandon and richness of tone that found full appreciation and acted with conviction. His work in the final act was quite thrilling.

Mardones was the Escamillo and, while the part could not be called one of his best, he nevertheless was well received. The Zuniga was entrusted to Giovanni Martino, who sang admirably. In fine voice, Mr. Martino is not one of those artists who merely sings. He knows how to act! He has poise and a manner on the stage, moreover, that does not pass unnoticed. Hasselmans conducted. And one does not forget the work of Galli and Bonfiglio, who received an ovation in act four.

ERNANI, JANUARY 12 (MATINEE).

Verdi's tuneful Ernani was given another performance at the Metropolitan on the afternoon of January 12. Rosa Ponselle, as Elvira, again displayed a voice of very wide range, for, while she is a dramatic soprano, in this role she has some very florid passages to sing in the upper register, and she does them with great ease and skill. Hers is a rich and powerful voice, under excellent control. Martinelli made a dashing Ernani, and in his solos and his duets with Miss Ponselle he gave much delight. It was a convincing portrayal which Jose Mardones gave to Don Ruy Gomez De Silva. Giuseppe De Luca was the Don Carlos, replacing Giuseppe Danise who was indisposed. Smaller roles were taken by Minnie Egner, Angelo Bada and Vincenzo Reschiglian. The chorus was excellent and the elaborate incidental dances were exceedingly well done. The performance was a spirited one under the leadership of Papi.

DIE WALKÜRE, JANUARY 12.

The Metropolitan Opera House, as usual, was filled to capacity on Saturday evening, January 12, for the performance of Die Walküre. This music-drama by the great Bayreuth master, which constitutes the second opera in the Ring of the Nibelungen, was given an unusually good presentation.

Margarete Matzenauer was Bruennhilde, and it is needless to say that her portrayal of this role, both from a vocal and histrionic standpoint, was one of authority, long and favorably to be remembered. Clarence Whitehill made a deep impression with his masterful interpretation of the role of Wotan. Rudolph Laubenthal was Siegmund, whose singing was much admired. Paul Bender was a satisfactory Hunding. Florence Easton, whose Sieglinde was so much admired in a recent performance, was replaced by Elizabeth Rethberg. Jeanne Gordon revealed strength and authority in her rendition of Fricka. Mary Tiffany, Laura Robertson, Marion Telva, and Henriette Wakefield were good in their respective roles as Gerhilde, Ortlinde, Grinngerde, and Waltraute. Others in the cast were Marcella Roeseler, Flora Perini, Raymonde Delaunois and Kathleen Howard.

Artur Bodanzky conducted, holding his forces well under control.

SUNDAY NIGHT CONCERT, JANUARY 13.

On Sunday night at the Metropolitan a splendid array of artists appeared before a crowded house, all of whom were in excellent voice and upheld the usual fine standard. The soloists were Nanette Guilford, Merle Alcock, Marcella Roeseler, Arnold Gabor, Mmes. D'Arle, Robertson, Delaunois and Messrs. Harrold, Schützendorff and Gustafson, all of whom were warmly received. Mitja Nikisch, pianist, was the guest soloist of the evening and played the Liszt A major concerto, in which a magnificent tone combined with a smooth and velvety legato were outstanding features of his playing. Several other shorter numbers by the same composer were given by Mr. Nikisch. The orchestra, under the direction of Paul Eisler, rendered several selections beautifully.

Dinner for Dohnanyi

Mr. and Mrs. C. Alfred Wagner gave a dinner at the Ritz-Carlton on Saturday, January 12, in honor of Ernst von Dohnanyi, the Hungarian pianist just returned to America for a concert tour, and his wife. The dinner was followed by music, Mr. Dohnanyi playing, among other things, several of his own compositions. Among those present were the Duchess Rutland, Lady Diana Manners, Mrs. Reginald de Koven, Mr. and Mrs. J. F. D. Lanier, Mr. and Mrs. Willem Van Hoogstraten, Germaine Schnitzer and Dr. Leo Buerger, Mr. and Mrs. Chauncey McKeever, Victoria Boshko, Mr. and Mrs. Max Smith, Mr. and Mrs. Guy Maier, Lee Pattison, Willy Pogany, Henry Souvaine, Berthold Neuer, Richard Aldrich, Mr. and Mrs. J. Phillip Benkard, Helen Maran, Marguerite D'Alvarez, Mr. and Mrs. Josef Lhevinne, George Copeland, Lester Donahue, Lyell Barbour, Arthur Bliss, Charles Winter, F. H. B. Byrne, Mr. and Mrs. S. L. M. Barlow.

Chaliapin Guest of Honor

On Saturday evening, January 12, Mr. and Mrs. George Bernard entertained with Feodor Chaliapin as the guest of honor, and due to his versatility the evening proved to be one of spontaneous merriment, partly through his sketches of different artists at the tables. Among those present were Juan Manen, Mme. Mana Jonesco, Andreas de Seguro, Borisoff (the Russian comedian), Andres de Pranz, Sol Hurok, Mrs. Arnold Volpe, Frances Graham, Edward Crowe, Mrs. Thomas Palmer, Mr. and Mrs. Michel Gobert, Mr. and Mrs. George Lubarsky, and others. Helen Lubarsky entertained with her delightful singing of several songs.

Constance Beardsley in San Francisco

Constance Beardsley, daughter of Miltonella Beardsley, and pupil of Josef Hofmann, is living in San Francisco, giving recitals, appearing in concert, and teaching. The San Francisco Bulletin gives considerable space to a recital in which she appeared with Phyllida Ashley, and naming distinguished listeners of her audience.

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NOTES OF MUSICAL MIAMI

Miami, Fla., January 6.—Handel's oratorio, *The Messiah*, was sung at the First Christian Church on a recent Sunday night and the director, H. W. Owens, received much praise for the manner of its rendition. Soloists were Mrs. Arthur G. Keene, soprano; Mrs. B. C. Raffenberger, contralto; L. M. Wanckel, tenor, and Joseph Rose, bass, who with a chorus of fifty voices sang with splendid effect. Merle O. Gasney played the piano accompaniment.

An enjoyable program was given recently at Clyde Court. The entertainers were members of Pryor's Band now playing in Miami. Ruth Basen, soprano; Mary Parker, harpist, and Joseph Sassano, xylophonist, gave delightful performances, with Eleanor Clark and Mrs. John Coxon as accompanists.

An excellent recital was enjoyed by about 100 friends who gathered at the home of Mr. and Mrs. Arthur G. Keene when the Miami Conservatory presented Alicia Hardtner, pianist. The playing of this fourteen year old girl would be remarkable even if she were not handicapped by lack of sight. Miss Hardtner is a member of Mana-Zucca's technic class and a pupil of the conservatory. Her program included numbers by Bach, Schumann, Grieg, Chopin, Liszt, Schutt, and Mana-Zucca, and the entire program was keenly enjoyed.

Mrs. John R. Livingston entertained on January 5 with an informal musicale. Those contributing to the program were Mrs. Robert E. Smith, Thora Hall, Mrs. Ralph Fuzard, Annie Ellis Fowler, and the hostess, Mrs. Livingston.

A new addition to Miami's musical circles is Gertrude Wakefield Hassler who comes from Chicago. She is a cousin of Charles Wakefield Cadman, having toured with him in his programs of Indian songs and lectures. Miss Hassler has had training and experience as a church soloist. She will be the soloist at the First Congregational Church while in Miami.

The Junior Music Club presented *In Bibleland* (Mana-Zucca) under Mrs. L. B. Safford's direction, and has been asked to repeat the production in the near future. Prominent soloists who appeared during intermissions were Adelaide Sterling Clark, who sang *Mother Dear*, *Dan Cupid*, and *Just Something*; Percy Long, who sang *Rachem*, and Louise Tarboux, who played *Budjily* as a violin solo. All of the numbers were by the talented young composer, Mana-Zucca, who belongs to Miami during the winter months.

The Miami Music Club sympathizes deeply with its president, Mrs. Ralph Polk, in the death of her mother, Mrs. Minerva Porterfield, which occurred at Richmond, Ind., December 29. Mrs. Polk is well known in the musical world as Grace Porterfield Polk. Her Christmas song, *Glad Tidings*, was heard on several local programs during the holidays.

S. L. R. S.

Milan Lusk Delights Club Audiences

Following his recent successes, Milan Lusk, the popular young violinist, played before the Rogers Park Woman's Club in Chicago on December 11. The audience evidenced a keen interest and much appreciation. It was the violinist's first appearance before this club and he made a deep impression.

The following evening, December 12, Mr. Lusk was accorded a veritable ovation when he played before the Catholic Woman's Club in the Wilmette Clubhouse. The Wilmette Life wrote: "Milan Lusk, violinist, and William Beller, pianist, are artists of the first water. Despite the inclemency of the weather, a representative audience of true music lovers was present and was most enthusiastic in its applause."

Spring Engagements for Althouse

Another Spring Festival will claim the services of Paul Althouse—that in Philadelphia on May 1. The Metropolitan tenor will appear as one of the featured soloists at that important musical event. On May 6, Mr. Althouse has been engaged to appear with the Hartford, Conn., Oratorio Society in a performance of Saint-Saëns' *Samson and Delilah* in concert form, preceding his appearance at the North Shore Music Festival, Evanston, Ill., in Wagnerian songs and arias in English that same month.

Perutz and Herring on Tour

Robert Perutz and Carl Herring, members of the faculty of the Cincinnati Conservatory of Music, made a concert tour of the Southern States during the holiday season. Mr. Perutz, whom New York will remember as a violinist of rare ability and who won high praise from New York critics on the occasion of his debut recital at Aeolian Hall in October,

made a profound impression on his Southern audiences with his brilliant technic, rich quality of tone, and fine interpretation. His violin, under his guidance, sang its way into the hearts of his hearers.

Telegrams and letters poured into Bertha Baur's office at the conservatory telling of the tremendous success these two artists scored in the various Southern cities where they appeared in concert. One from Carol Wilson Foster, prominent club woman, writer and musician of Gadsden, Ala., said: "The Perutz and Herring recital this afternoon, under the auspices of the Music Lovers' Club at Gadsden, was a marvelous success. Every one in the audience was delighted." Another added: "They played wonderfully before a large and appreciative audience."

Luncheons, dinners and receptions in honor of these two artists were given for them before and after the concerts. Especially did Birmingham honor them on the occasion of their recital under the auspices of the Birmingham Music Club on New Year's Day.

Mr. Herring played several more engagements in Tennessee before returning to Cincinnati, but Mr. Perutz had to meet his classes at the conservatory on Thursday morning.

Both these artists have been urged to make a return tour of the cities visited during the holidays, and other cities near by are to be included in this tour.

S. R.

Richard B. DeYoung's Success

Teacher of singing and director of the De Young Studios in Chicago, which have been developing from year to year during the past decade or more under his careful and uplifting influence, Richard B. De Young made his bow before his native city, Chicago, equipped with a well schooled baritone voice which has often been heard and listened to with much pleasure. An overshadowing desire and ambition to teach caused him to turn his talents to pedagogy,



RICHARD B. DE YOUNG

which, in course of time, led to an innovation and a fixed determination to lend his force toward elevating the standard generally employed in musical culture. The result of his labor is the establishment of several adjuncts in his curriculum, adverse in character but immediately in touch with the ultimate requirements of those being fitted for public appearances—this also means the effacement of self-consciousness, too often a bar to success in musical effort as well as in other vocations.

Mr. De Young has created a social atmosphere about his Chicago studios, effected through the several functions given during the season, which bring the students into association, emphasized by a banquet at Thanksgiving time each year when he entertains them and a guest of musical distinction—among them the eminent American tenor, Edward Johnson, a year ago, and Florence Macbeth, popular American prima donna soprano, who was the honor guest on the last occasion.

To complete the circle his operations have extended to the beautiful and healthful shores of Lake Geneva (Wis.), where a charming, roomy villa, offering every comfort and facility desired, has been acquired and devoted to the purpose of a Summer School which enables students to enjoy a delightful vacation while benefitting scholastically, surrounded by erudite companionship which must be credited to the high class entourage residing and visiting there. It is said this venture has brought a very large enrollment, and in all features the past season has been most gratifyingly successful.

Mr. De Young has seemingly added to his primary equipment pedagogy of a high order, literary attainment expressed in his musical talks, initiative and executive ability.

Rudolph Polk Plays at Lambs Club

At the Lambs' Gambol of Sunday evening, January 13, the violin star was Rudolph Polk, the American violinist, who played a group of numbers with such stirring effect that he was cheered to the echo by the admiring auditors. Some of those who took part in the tribute to the artist were John Drew, Victor Herbert, Antonio Scotti, Tom Burke, Senator Moses (of New Hampshire), Raymond Hitchcock, Maclyn Arbuckle, James K. Hackett, Wilton Lackaye, Louis Mann, Walter Golde, Jerome Kern, etc.

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TOWN HALL, March 23rd at 4 p. m. "St. John's Passion."
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FLONZALEY QUARTET.

Chicago, January 12.—The Flonzaley Quartet was heard again on Sunday afternoon, January 6, at the Studebaker Theater, under the local direction of F. Wight Neumann. The program was interesting. It comprised Music for Four Stringed Instruments, by the New Englander, Ch. M. Loefler (a composition dedicated to the memory of Victor Chapman), which unfortunately was not heard by this reviewer; Haydn's quartet in G major and Schumann's quintet in E flat major, in which the piano part was played by Ossip Gabrilowitsch, the assisting artist. To review the merits of the Flonzaleys is no longer necessary. If they should ever play poorly, it would be a deplorable occurrence, worth mentioning however, but as they always give entire satisfaction eulogious praise at this time would add little to their fame or to the enlightenment of our readers. Gabrilowitsch is an ensemble player par excellence and the quintet was admirably rendered by the five serious artists.

MICHEL GUSKOFF.

At the Playhouse, also on Sunday afternoon, January 6, under the direction of F. Wight Neumann, Michel Guskoff, concert master of the St. Louis Symphony Orchestra, appeared in a violin recital. His well arranged and superbly played program was listened to by an audience of surprising dimension, which showed unmistakably the enjoyment derived by feting the recitalist throughout the afternoon. He opened his program with the Tartini-Kreiser Devil's Trill sonata, which was followed by the Lalo Symphony Espagnole. The third group consisted of Godowsky's Viennese, Porpora-Kreiser's Minuet, Chopin-Wilhelmj's Nocturne, Novacek's Perpetuum Mobile and Sarasate's Gypsy Airs. Guskoff made a definite impression, not only through his superb technic and bigness and clarity of tone, but also through his beautiful interpretations of the various numbers that gave full scope for the display of his violinistic equipment. A very delightful afternoon! The violinist was well supported at the piano by Stella Kriegshaber.

SOCIETY OF AMERICAN MUSICIANS' CONTEST.

The final contest of the Society of American Musicians was held in Orchestra Hall on Monday evening and proved a very close contest. These were the winners: Lillian Magnuson, piano; J. Henry Welton, vocal; Olga Eitner, violin; Hilda Hinrichs, cello, and Harvey Noack, flute. The award to each winner is an appearance at the popular concerts of the Chicago Symphony Orchestra during the present season.

KINSOLVING MUSICAL MORNING.

Efrem Zimbalist, violinist, and Richard Crooks, tenor, gave a joint recital to close the aristocratic Musical Morning.

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ings that Rachel Bussey Kinsolving presents annually at the Blackstone Hotel. Both artists were found at their best and through their splendid work the final concert closed the season so auspiciously as to awaken a desire in all the subscribers of the Kinsolving Musical Mornings to renew their subscriptions for next season, and in those who bought only single tickets, to subscribe for the full course next year. Miss Kinsolving is a good judge of talent and she has given her patrons many musical treats this season. She is a man-



OLGA EITNER

winner of contest of the Society of American Musicians.

ager deserving the support of musicians as well as laymen. She has helped in advancing the high standard of music in Chicago.

PADEREWSKI CONCERT FOR CHILDREN'S HOME.

On Sunday evening, January 27, Wessels and Voegeli will present Ignace Paderewski in a piano recital at the Auditorium Theater, the proceeds of which will go for the benefit of the Illinois Children's Home and Aid Society.

MRS. HERMAN DEVRIES' PUPILS' SUCCESS.

Three talented pupils of Mrs. Herman Devries—Helen Freund, Helen Derzbach and Edith Orenstein—furnished the program Friday evening, January 4, for the Amalgamated Clothing Workers of America, at Carmens' Hall. Miss Freund sang with telling effect the doll aria from the Tales of Hoffmann in costume, and she looked as attractive to the eye as her song was to the ear. The Misses Derzbach and Orenstein appeared in a scene from Hansel and Gretel, in which they had been heard under the same auspices last season and made such a "hit" that they were re-engaged for this year. They again scored heavily and did themselves, as well as their distinguished mentor, proud by the manner in which they sang the difficult music, and their histrionic talent displayed fine training as well as natural

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gifts. Alexander Zukowsky conducted the orchestra with authority and understanding.

RENE LUND'S ENGAGEMENTS.

Rene Lund, baritone, is kept busy singing in and around Chicago. On Thursday evening, January 3, he appeared on the Chicago Artists' Association's annual holiday organ program, lending variety and adding enjoyment to the concert by his singing of Harper's Glory to God in the Highest and the recitative, Thus Saith the Lord, and aria, But Who May Abide, from Handel's Messiah. On January 16 he will sing for the Illinois chapter of the American Guild of Organists in Evanston; on January 23 will sing at a banquet at the People's Liberal Church, where Mayor Dever will be the chief speaker, and on February 3, Mr. Lund will give a joint program in Aurora (Ill.).

BUSH CONSERVATORY STUDENT WINS CONTEST.

Olga Eitner, winner of the violin section of the contest in Orchestra Hall by the Society of American Musicians last Tuesday, is a pupil of Richard Czerwonky at Bush Conservatory. Miss Eitner and Robert Quick, another Czerwonky student, were selected as two of three candidates for the final honors of the public contest from a large number of preliminary aspirants, and her playing of the Scotch Fantasia of Bruch won the award of the judges. She will be soloist with the Chicago Symphony Orchestra at a popular concert this season.

Miss Eitner is a product of the Czerwonky training. Evidencing the ideals of this teacher, who stands for an all-around development of the student's talent, both Miss Eitner and Mr. Quick occupy the first stand of the viola section of the Bush Conservatory Symphony Orchestra, which, under the direction of Mr. Czerwonky, has made an enviable reputation for itself in the last three seasons of concert giving.

The judges of the contest, which is an annual affair of the Society of American Musicians and brings to the front the cream of the musical talent which has been attracted to Chicago from all sections of the United States, were unanimous in saying that the contests in all departments were so close that the awards were very difficult to make.

SISTINE CHAPEL CHOIR.

The Sistine Chapel Choir offered its last concert here before its return to Rome on Sunday evening, January 6, at the Auditorium Theater. Again under Monsignor Rella's direction the choir delivered beautiful singing, such as is rarely heard, covering itself and its leader with glory. Needless to add that they scored as huge a success at this farewell concert as at all their previous Chicago appearances.

COLUMBIA SCHOOL NOTES.

A very important schedule of concerts has been arranged for the coming season by the Columbia School of Music and marks the re-entry of the Columbia School Orchestra, under the direction of Ludwig Becker, which will take part in two of the concerts in Orchestra Hall.

Raymund Koch, a young baritone who has recently come to Chicago, has joined the faculty of the Columbia School of Music. He will be heard in a program in the Recital Hall, Friday evening, January 18. Others on the program are Margaret Farr, pianist; Aldo Del Missier, violinist.

A studio tea was given by the students of Louise St. John Westervelt Saturday afternoon, January 12.

A special class in the Public School Music Department, organized for Chicago teachers, began January 7, under the direction of Ann Trimmingham. This class takes up phases of music in the school-room and is particularly interesting to all who teach music in the schools.

PAVLEY AND OUKRAINSKY.

Andreas Pavley and Serge Oukrainsky have returned for work in their Chicago studio at 59 East Van Buren Street. The extensive Eastern trip, which they have just finished with their ballet, included long engagements in New York at the Century Theater, in Boston at the Boston Opera House, in Philadelphia at the Metropolitan Opera House, in Rochester at the Eastman Theater, and in Washington, Pittsburgh, Detroit and many other cities. The trip was a sensational success. Messrs. Pavley and Oukrainsky will teach personally for some weeks in their studio, while preparing new repertory for their trip through the South, and they are also arranging an elaborate ballet for a performance they will give with their entire company and school here in April.

CHICAGO MUSICAL COLLEGE NOTES.

A vocal and violin recital was given respectively by Adele Karstrom, soprano artist-student of the College, and Gladys Welge, violinist, artist-student of Leon Sametini, assisted by Mary Kallal, artist-student of Edward Collins, at Central Theater, Sunday afternoon. A splendid program was interpreted.

Belle Forbes Cutter, of the faculty, sang before the

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Joliet Woman's Club, Joliet (Ill.), January 4, and sang for the WJAP broadcasting station on Thursday.

PROFESSIONAL PUPILS OF LOUISE ST. JOHN WESTERVELT.

Some of the professional pupils of Louise St. John Westervelt who are busy filling many engagements are the following:

Geraldine Rhoads, contralto, sang at the Edgewater Beach Hotel Sunday afternoon, January 6, and at the Lakeview Presbyterian Church that evening. She will appear at the New England Congregational Church January 13. Sybil Comer, soprano, is also in great demand; on December 23, she sang at the Sunday morning program at the Chicago Theater, and was soloist with the Edison Symphony Orchestra January 3; Miss Comer is also to sing for the Kenwood Service League, January 14, and for the Bankers' Club at the La Salle Hotel, January 17. Marion Capps, soprano, is to be one of the soloists in Pierne's The Children at Bethlehem, to be conducted by Haydn Owens at Orchestra Hall, January 16. With Miss Capps as visiting soloist the choir of St. Christopher's Church gave special music at the midnight service on Christmas Eve and at the morning service Christmas Day.

MUHLMANN SCHOOL OF OPERA PUPILS.

Mrs. Berte Long, contralto, professional pupil of Adolf Muhlmann, was soloist for the Sunday service at St. Mary's Church, Park Ridge (Ill.), on December 16, and on January 2 illustrated a lecture on Traditional and Modern Synagogue Music at Temple Sholem. Lowell Wadmund, another artist-pupil of Mr. Muhlmann, sang The Messiah in Greencastle (Ind.), under Dean McCutchan's direction, December 17.

AMERICAN CONSERVATORY ITEMS.

The annual mid-winter concert by artist-pupils of the American Conservatory, assisted by an orchestra of fifty, all members of the Chicago Symphony Orchestra, will take place on Wednesday evening, February 6, at Orchestra Hall. The soloists will be selected by a board of prominent musicians, not members of the Conservatory. Adolf Weidig, as usual, will be the conductor of the orchestra.

Louise Winter, soprano, and member of the faculty, appeared in recital before the members of the Arche Club, January 3.

Henry Purmont Eames is delivering a series of lectures on Musical History before the normal classes of the American Conservatory.

THE SYMPHONY CONCERT.

Arthur Shattuck, the distinguished American pianist, was the soloist at the regular pair of concerts of the Chicago Symphony Orchestra, under Frederick Stock, Friday afternoon, January 11, and Saturday evening, January 12. Shattuck, who has made a big name for himself on two continents and who has not been here for several seasons, chose for his return as soloist with our orchestra the Saint-Saens concerto No. 5, which he played brilliantly and in which he once again covered himself with glory, the audience reacting as one man and recalling him back to the stage many times at the conclusion of the concerto. Shattuck is a favorite here and the reason for his established popularity is easy to understand, as he always gives entire satisfaction and on this occasion he surpassed his previous efforts.

The orchestra numbers consisted of Vaughan Williams' London Symphony, which, though not new in the repertory of the orchestra, has not been given very often and on every new hearing the work impresses more and more favorably. Stock and his men brought out all the beauties contained in the number and there are many; thus the enthusiasm of the audience was quite comprehensible. Bantock's Comedy overture, The Pierrot of the Minute, opened the concert most auspiciously and the program was closed with Dvorak's Scherzo Capriccioso.

HAPPENINGS OF GUNN SCHOOL OF MUSIC.

Mary Garden, of the Chicago Civic Opera Company, will be the guest of Mr. Gunn's How to Study Class and Mr. Muhlmann's Opera Class on Thursday afternoon, January 17, at two o'clock. Moritz Rosenthal will be the guest of Mr. Gunn's How to Study and Normal Classes on Monday, January 21, at 11 a. m. Only students of the school may attend these receptions.

Blanche Strong, of the faculty, has been appointed music director of the North Shore Universalist Church.

Glenn Dillard Gunn spoke before the Kenilworth Woman's Club on Thursday, January 10.

Dorothy Bowen, of the faculty, was soprano soloist of the Chicago Artists' Association's annual holiday organ program at Buena Memorial Presbyterian Church, December 23.

MR. AND MRS. KARL BUREN STEIN PUPILS.

Ruth Timme, dramatic student of Mrs. Karl B. Stein, presented a dramatic recital at Michigan City (Ind.), on Friday evening, January 11.

A male quartet of students of Karl B. Stein gave a program of sacred music at Grace Evangelical Church of Oak Park on Sunday evening, January 13. Fourteen members gave solos, duets, trios and quartets with excellent taste and skill before the large audience.

Mr. Stephen, tenor, was special soloist at the Preradovic Club of Gary (Ind.) on Tuesday evening, January 8. George Cuttrulis, baritone, was soloist at the Chicago Greek Club on Friday evening, January 4. Lempi Simonson, soprano, has been elected soloist and director of the Finnish Choral Club of Detroit (Mich.) Gunner Erickson, bass, has been chosen for the solo quartet at the M. E. Church of Indianapolis (Ind.). All three are professional students of Karl Buren Stein.

JEANNETTE COX.

Montemezzi Mrs. Hambur's Guest of Honor

Mrs. Millie Hambur, well known in New York musical and social circles, gave a reception on Sunday evening, January 13, for Italo Montemezzi, the composer of L'Amore dei Tre Re and other operas, who is now visiting in New York. During the evening there was a delightful impromptu musical program, a younger singer, Margaret Schuling, creating unusually favorable comment through her beautiful singing of several numbers.

Mrs. Hambur, a gracious hostess, always attracts a goodly number of musical lights to her parties, and this occasion was no exception. Among those who attended were: Giuseppe de Luca, Andreas de Seguro, Roberto Moranzoni, Giuseppe Bamboschek, Ellen Delossy, Rafael Diaz, Elizabeth Rethberg, Eva Gauthier, Mr. and Mrs. Edwin Franko Goldman, Mr. and Mrs. William Thorne, Cesare Sturani, Rhea Silberta, Joseph Landau, Sergei Klubansky, Nina Morgana and Bruno Zirato, Queena Mario, Frederic Pers-

son, and many others. Captain Hartley, of the Leviathan, was also present.

A buffet supper was served at midnight, and dancing, for those who wished, prevailed.

Ary Dulfur Winning Success in First American Tour

Ary Dulfur, the distinguished Dutch violinist who is now on tour for the first time in this country, appears to be repeating the splendid successes which he has had in Vienna, Amsterdam, Prague and other continental cities. Born in



Horner photo

ARY DULFUR

Rotterdam, he manifested musical talent at an early age and studied at the Amsterdam Conservatory, where he became one of the most brilliant pupils of Prof. Sevcik. After completing his studies in Amsterdam he was for a time a member of the faculty in the Academy of Music at Dussel-

dorf. But a musician of Mr. Dulfur's skill, imagination and temperament could not long remain a pedagogue and he soon began to concertize throughout Europe. Although playing in different countries his newspaper notices indicate that he obtained uniformly excellent results.

At present this violinist is touring under the direction of K. M. White, the well-known Boston manager, and the violinist's itinerary includes appearances throughout the New England States, as well as New York, New Jersey, Pennsylvania and Virginia. Mr. Dulfur's sound technical equipment, beautiful tone, high order of musicianship and sympathetic interpretations are destined to win him an important place among contemporary artists.

New Directors for Minneapolis Orchestra

Elbert L. Carpenter, president of the Orchestra Association of Minneapolis, announces the addition of six newly elected directors, following the annual meeting of the members of the association. The Orchestral Association operates the Minneapolis Symphony Orchestra, which is now in its twenty-first year.

Included in the list of directors are three outstanding musicians of Minneapolis, whose presence on the board augurs well for the continued success of the orchestra.

James A. Bliss, president of the Civic Music League, representative of the musical organizations of the city; Carlyle M. Scott, director of music at the University of Minnesota, and William MacPhail, president of the MacPhail School of Music, are the three musicians honored by election to the board which now numbers twenty-five. In addition, W. F. Webster, superintendent of schools, and an ardent supporter of the orchestra, is named. Lawrence Welles Carpenter, son of the president of the association; Richardson Phelps, son of E. J. Phelps, vice-president of the organization up to the time of his death; James G. Bennett, son of the newly elected vice-president; Russell M. Bennett and C. Palmer Jaffray are representative of the younger generation of business men who now assume a share of the responsibilities so ably fulfilled by the present board.

Playing to capacity houses both in Minneapolis and St. Paul, the present season of the orchestra is declared to be the most successful in its history. The introduction to the board of George F. Lindsay, vice-president of the Weyerhaeuser Company of St. Paul, who has been an enthusiastic backer of the orchestra, is a distinct compliment to the musical public of the neighbor city.

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THE MUSICAL COURIER EXTRA

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In these days of airships and aeroplanes, Wagner's *The Flying Dutchman*.

Cherchez le Debussy is the motto for most of the current French musical works.

The counterpoint of ultra modern composers seems to engender much counter argument.

Young 1924 is beginning well. Coq d'Or is coming soon to the Metropolitan Opera House.

What causes so much of the staid old classical music to sound insipid to modern music lovers, is the fact that they have tasted of the fiercer delights of Strauss, Stravinsky, Puccini, Ravel, and Rimsky-Korsakoff.

Astonishing enough, Willem Van Hoogstraten, conductor of the Philharmonic Society, was arrested the other day for speeding—but it was in his automobile. Mr. Van Hoogstraten is a favorite of the gods. He was lucky enough to draw a suspended sentence. It cost us \$25 when we tried it once.

Marguerite Carré, wife of the director of the Opéra-Comique, Paris, and for many years one of the leading sopranos of that institution, has announced her definite withdrawal from opera to devote herself entirely to the drama. Many a young French soprano will not be exactly dismayed by this bit of news.

Said the Boston Transcript: "The Friends of Music in New York seem to believe that they honor an illustrious composer when on the anniversary of birth they disinter a piece that the world has long agreed to bury. In this fashion they resurrected last week one of the feeblest of Beethoven's pages—the so-called Name Day overture, 'occasional' music (destined for several different occasions) of his later years. As played, it was altogether impotent."

It is interesting to examine the statement of assets and liabilities of the late Wagnerian Opera Company, appearing on another page of this issue. American artists are evidently more trusting than the German ones. There is no more than a week's salary due any of the Germans, while at least two and perhaps three weeks are due the Americans. The most interesting item, however, is "a Mr. Seymour, whose address is listed as unknown, \$9,500." If this sum, as is to be presumed, represents money loaned, we shall do our best to discover the address of the philanthropic

Mr. Seymour. Perhaps he would be willing to finance us with the same carefree and careless prodigality which he appears to have exercised toward the Wagnerians.

Reports of an early performance of the tenth symphony by Gustave Mahler came from Europe a few weeks ago. Mahler had planned the work in five movements—adagio; scherzo; another scherzo, with the title *Purgatory*; still another movement in the form of a scherzo, and the finale. Of these, only the first (adagio) and third (*Purgatory*) movements were completed and will be performed. The Universal Edition will publish the score.

George Blumenthal, originator of the idea of bringing over the Wagnerian Opera Company which had so successful a season last year and has met with so untimely a fate this season, not discouraged by his experiences announces that he has a scheme on foot for presenting the Wagner Ring in English in this country next season, with a company made up as far as possible of American singers. One can only admire his courage and wish him good luck.

On November 27 last, the Cornish School of Seattle celebrated the ninth anniversary of its founding. In connection with this a souvenir folder was issued with a group photograph of the faculty of the school. The school is now operated by a foundation, with Nellie Cornish, the founder, as director for life. It is one of the few institutions that is not operated for the sake of profit, the directors being entirely satisfied if the books balance evenly at the end of the year.

Howard Hanson, American Prix de Rome in Music, has just returned here for a short visit, to conduct the performance of his symphonic poem, *North and West*, by the New York Symphony Orchestra, February 3. Mr. Hanson has been signally honored abroad by being commissioned to write a large choral work for the famous Leeds (England) Triennial Festival, in 1925. This, if memory is correct, is the first time that an American composer has ever been commissioned to write a work especially for one of the great English festivals.

When Eva Gauthier set the fashion by including a group of American jazz songs in a program of modern music at Aeolian Hall, we knew something else was bound to happen. Dorothy Berliner, pianist, who announces a Recital of Dance Forms for next month, has a group made up of Turkey in the Straw (Fiddler's Breakdown), arranged by D. W. Guion; To My Lady Love (Stop-Time), by R. N. Dett; Santanna (Tango), in manuscript, by F. W. Bryan, and Kitten on the Keys (Fox Trot), by Z. Confrey. Next year, it is rumored, the seats in Aeolian and Town Halls will be so arranged that they can be removed at a few minutes' notice, leaving the floor free for the audience to dance. Piano recitals will be far more popular than ever before. Choose your partners early!

A BIT EXPENSIVE

The concert of the International Composers' Guild last Sunday evening was a bit expensive for us. In the first place, it cost a nickel to get there by subway, then it cost another nickel to get home again, not to speak of 50 cents for a glass of very-near beer, and 15 cents for a tip (always liberal, say we), after the affair was over, just to quench the terrible drought that had descended upon us.

Most heartbreaking, however, was the bet which we lost. In the middle of Mr. Varese's *Octopus*—pardon, *Octandre*—there was a passage which roused our sporting instinct. Trombone and trumpet began on two notes that lay lovingly close to each other, one at the top of the former's range and the other at the bottom of the latter's—and then raced away from each other to the other extreme of the scale in a rapid series of tones; this was repeated, goodness knows how many times. After about the third repetition we got interested. "A quarter on the trombone," said we, for though the trumpet is an instrument easier to manhandle, it seemed to us that the trombonist was more zealous and in better racing form. Alas—as is our too frequent habit—we picked the loser. As the finish drew near the trumpet sprinted and dashed under the wire a dotted eighth to the good. So the sum total of our actual cash outlay amounted to 90 cents. The treasurer of the society is a friend of ours so we may get it back—we surely will if we agree to accept 10 per cent. off for cash.

ENVIRONMENT

Arthur Bliss, British-American composer, just now residing in America, is a good example of what environment may be expected to do for the artist and his art. Mr. Bliss is the son of an American father of an old New England family, a family which came originally from England and lived in New England for many generations. Business took Bliss-pere to England where Bliss-fils was born and lived until he was grown up and had accomplished sufficient in the line of musical composition to have an established reputation on both sides of the water. He is still very young—about thirty—and may develop in ways unforeseen at present. But that has nothing to do with the problem now under consideration, which is just this: how much has birth, and how much has environment to do with artistic development?

Is it probable that Mr. Bliss would have developed musically in the way that he did develop had he been born and brought up in New England instead of in Old England? The style of his music is British. He belongs to the large and prominent group of British composers who have gradually, within the past thirty years or so, given England something of its ancient prestige in the world of musical art. They differ among themselves, of course. Still, they have a certain generic style, easily recognizable, not exactly like any Continental style, not like our American style.

It is far more pronounced and definite than our American style. We recognize the American style occasionally, dimly. Except along jazz and rag lines it is not yet thoroughly well established and unmistakable as is the British style. And Mr. Bliss, so far as we can see, has none of it. His Americanism has been entirely wiped out by the British environment of his formative years. He, himself, feels that there is a certain vigor and freedom in his music that is American. But, though that, perhaps, is a fact, the style itself, harmonically, melodically, psychologically, is British.

But there is more to this than style. There is the matter of technic. Does the average British composer get a better and more thorough technic than his American cousin? We firmly believe (and we regretfully acknowledge) that he does. And we believe that the reason of it is twofold: First, he is not retarded by those very problems of style that we have yet to solve; Second, he is supported (backed up) by universal respect and interest in his work. In America there is neither respect for the struggles of a would-be composer—except a lot of sentimental silliness and silly sentimentality which does more harm than good—nor interest in his efforts after they are completed and worthy of respect.

Mr. Bliss finds this the most astonishing and at the same time the most appalling thing about America. In England, says he, if a new work is given which, technically, is worthy of respect, everybody knows about it and conducts and artists vie with each other to get hold of it. In America when a new work is given, nothing happens. It is given, the critics appraise it, and that is all. Other orchestras, chamber music societies, artists (depending upon the nature of the work) do simply nothing about it.

And can we believe that this sort of neglect is not to have its effect upon the student? Subconsciously the student must observe the absence of any honor connected with the musical profession except that accorded to artists.

On the opposite side it may well be argued that, if the work was only great enough it would assuredly command respect for the composer and ultimate fame. Well, maybe. But we fail to see where the inspiration for our youth is to come from, the inspiration that will help them strive with might and main to learn thoroughly the technic of his art, without which success is impossible.

It is a simple matter of fact that there are fewer American than British composers possessed of brilliant technic. It is also a fact that the few American composers who are proficient technically, are not, as a rule, invited to address students at music schools and accorded other commensurate honors—which is the case in England.

In other words, in England the composer is somebody; in America he is very decidedly nobody.

TIME'S REVENGE

It was a peculiar looking group that stood before the curtain at the Metropontan, Wednesday evening, January 9, after the second act of Montemezzi's *L'Amore Dei Tre Re*. On the left was Paul D. Cravath, distinguished lawyer, a six footer; on the right was Italo Montemezzi, perhaps five feet seven, present at the gala performance in honor of the tenth anniversary of his opera at the Metropolitan; in the center a very short lackey in purple uniform, holding a dark purple plaque, on which was a silver wreath—and what could be uglier! Nobody in the group appeared at ease except the lackey, who stood rigidly at attention, with the plaque in his hands. Mr. Cravath delivered half his little speech before he remembered to take his right hand out of his trouser's pocket. Signor Montemezzi shifted from one foot to the other and repeatedly swallowed hard. Mr. Cravath's speech, while highly laudatory, was a bit patronizing—and this is said in no criticism of him, for such a speech must almost inevitably have a patronizing tinge to it. When it was over the two gentlemen shook hands, then they bowed and backed off, Montemezzi accidentally bumping into Mr. Cravath as they did so.

Without doubt Signor Montemezzi will take that silver wreath back to Italy. Perhaps he will have to pay duty on it. Perhaps he will hang it up on the walls of his study, although, having an artistic soul as his music proves, he may keep it in the kitchen or the boot closet and bring it out only when he has visitors, for a silver wreath is an eyesore.

Mr. Cravath—and as stated before, there is absolutely nothing personal in this; it would be equally true of anyone of half a dozen of his associates on the board of directors who might have made the speech (and, by the way where was Otto H. Kahn? He rarely misses an opportunity to make one). Well, to start again, Mr. Cravath doubtless earns more in one year than Montemezzi would earn with all his music together should he live to be as old as Methuselah and compose steadily.

It is only time that brings revenge. Long after great lawyers and great corporation directors and great captains of industry and great financiers of today have passed on out of this world and completely out of the memory of man, Signor Montemezzi's name will continue to live on, and his spirit, through his music, will give joy to the people who live after him.

Can any gentle reader tell us, without looking it up, who was the chief banker in Salzburg when Mozart died; what was the name of the archbishop that Mozart was serving; or even who was Emperor of Austria then?

"DEEPEST REGRETS"

On Saturday morning, January 12, the *MUSICAL COURIER* received the following letter from Harriet Lanier, president of the Society of the Friends of Music. The letter, by the way, was addressed to a person who is not, and never has been, on the *MUSICAL COURIER*, though there is a man of the same family name (no relation of the other gentleman) on our staff:

The Friends of Music are giving the gross box receipts of the concert on Sunday, January 13, to General Allen's Fund for the Relief of German Children. We have practically sold out the parquet at \$5 a seat, so we regret we must ask the critics to either return their tickets, or ask the newspapers they represent to pay the \$5 for a seat which we could otherwise sell to other people. As the concert is for charity, and charity concerts are not criticized, we feel quite sure that you will not object. This necessity is forced upon us by the demand for seats, for we must do our utmost to make a fine contribution to the fund. As the Purcell work is a very interesting one, it is with the deepest regret that we make this suggestion to you.

Yours sincerely,

(Signed) HARRIET LANIER.

There are several brief comments to be made upon this. In the first place we never got the tickets, and Mrs. Lanier must agree it is quite impossible to return something we never had. In the second place, we must assure her that perhaps she feels more regret than we do. It is apt to take something more than a concert of the Society of the Friends of Music to make us feel "deepest regret" that we are not compelled to spend a beautiful Sunday afternoon indoors.

What, however, nearly ruined our disposition and soured us for life, was the knowledge that Mrs. Lanier thinks five or ten dollars worth more of the New York Tribune than she does of us. Lawrence Gilman, distinguished critic of that organ, was, we understand, furnished with a ticket, or two tickets—we are sorry we do not know which, so that we might know whether Mrs. Lanier rates him at five dollars or ten.

At any rate, she evidently rates us not even at thirty cents. The only consolation is that we are

not alone. In fact, it is Mr. Gilman who is alone. All the other papers, daily, weekly, monthly and annual, went ticketless—and most of them were overjoyed to receive the same letter that was sent to us, asking them to return tickets they had never received.

Incidentally, no one would be more astonished than the late Mr. Purcell to know that it costs \$5 to listen to his music nowadays.

MUSIC STRIKES DEEP

Music strikes deep. Recently, eighty feet under the surface of the Hudson River, between New York and Jersey City, men digging a tunnel in a so-called "caisson," heard strains sent out by radio from Pittsburgh and places even more distant. Working in such a dangerous spot, nothing could have been more enlivening to the toilers, than listening to music as they labored, provided the tunes were of the spirited kind, and not sentimental ballads about home, children, absent sweethearts, etc. The next invention, and it now is being perfected rapidly, will be a device for turning on exactly what one wishes to hear by radio and shutting out what is not desired. Apropos of the tunnel workers, would the old popular song, *Down Went McGinty to the Bottom of the Sea*, be cheering or depressing for them?

ASPIRING YOUTH

"The Metropolitan Association of the Amateur Athletic Union announced that Robert McAllister, national sprint champion in 1922, has decided to hang up his running shoes for good. The runner declared that his vocal powers had lately interested a professor of music and he was persuaded to turn his attention to the developing of his talents musically. He did not turn in his registration card, however," said the New York Tribune. Perhaps Mr. McAllister is not acquainted with the famous advice of Punch to a young man about to get married; but one doubts after all his real conversion to the muse. The astute Mr. McAllister has not turned in his registration card.

THE POLICEMAN'S LOT

"Taking one consideration with another," says W. S. Gilbert, "a policeman's lot is not a happy one," and it may be that a musician's is not, either, when he is as busy as Giuseppe Bamboschek, of the Metropolitan Opera, was the week before last. Saturday afternoon he directed *Bohème* in place of Papi, who had a cold in his stick arm; Sunday morning he had a *Coq d'Or* rehearsal; Sunday afternoon he conducted a concert; Sunday evening he directed another concert, both at the Metropolitan; and Monday morning he had a special concert at one of the hotels.

THE SPIRITUALS

Everyone has been singing spirituals in the last three or four seasons, but to get an idea of what they really mean, one should see them done as they are by the chorus in the prayer meeting scene of *Roseanne*, the play by Nan Bagby Stephens that is running at the Greenwich Village Theater just now. Miss Stephens, also a composer, has written a serious play of negro life, which, capably acted by white players, is a real contribution to American drama. The effect of the spirituals, cleverly arranged by William Reddick, works on the audience with almost the same effect they must have at a real camp meeting.

DE RESZKE CELEBRATES

Heartiest congratulations to Jean de Reszke on the attainment of his seventy-fourth birthday on Monday of this week, January 14, and every wish for many happy returns. Incidentally this month represents the fiftieth anniversary of the beginning of his career, his first appearance having been in Venice, in January, 1874, as Alfredo in *La Favorita*. In those days he was a baritone and sang under the name of De Reschi. The great singer is still in best health and teaching actively at his home in Nice, where he has had an unusually large class this winter.

DOM JOSEPH POTHIER PASSES AWAY

Dom Joseph Pothier, a Benedictine monk, passed away recently at the advanced age of eighty-eight years. He was born in 1835 at Bourgemont (Vosges), France. Dom Pothier was known for his extensive study of the Gregorian modes and it was he who was principally instrumental in having them restored to the service of the Catholic Church. In 1904 he was named by Pius IX, president of the Pontifical Commission for the Vatican edition of the liturgical books of the Church. It was a great pleasure for the venerable abbé to see his musical reforms and methods almost universally introduced.

OUR FOOLISH COUSINS

According to a telegraphic report, copyrighted by The Chicago Tribune Co., Mme. Melba has stirred up a fine row in Australia by engaging Italians for the chorus in her opera company. There have been deputations, and an effort is being made to get the immigration authorities to forbid the entrance of the Italians on the plea that there are plenty of Australians who can do the chorus work.

Our foolish cousins! They have got the chauvinistic bee in their bonnets, and want to apply exclusionistic methods to art. Do they not realize that they must clearly take their choice or make their choice between art and commerce or patriotism or trade-unionism, or whatever it is that animates them in this matter?

Art is a thing that cannot be made by rules and regulations. Keep out the artist and art simply dies. That is all there is to that.

True, we in America deeply sympathize with our Australian cousins. Coming from the same non-musical, and particularly non-operative stock, we have had to sit still and watch the foreigner, not only from Italy but from all over the world, take prospective jobs out of our hands and prospective tidbits out of our mouths.

But we, in this country, have been (fortunately) controlled by social aspirations on the one hand and box office reports on the other, and our protests (if there have been any) have been in vain. The result has been and still is the greatest opera in the world and the greatest concert seasons ever conceived of.

Also, forget it not! This has been the greatest stimulation to our own artists that we could possibly have found had we given earnest thought to the matter. Far better than prizes is competition. The American knows what he has got to accomplish in the way of real art values to take any place in the struggle for recognition, being in direct competition with the world's greatest and best.

It is a hard and bitter fight. Sure! We would be the last to deny it. But we would also be the last to desire the softening influence of indiscriminate exclusionism.

Oh! Of course, we know that Australia will come back at us with the statement that they too welcome the foreign artist. So they do. But we go further far: We also welcome the foreign chorus, the foreign orchestra player. In other words, we welcome fair competition.

What we do fight, and propose to go on fighting, is the unfair attitude of some people who welcome anything foreign, not because it has superior merit, but simply and solely because it is foreign, and who close their doors to everything native, not because they know or care anything about its relative merit but simply and solely because they are prejudiced against their own.

But that attitude is rare and is rapidly becoming more rare. Native Americans are taking their stand side by side with the best of the foreign stars and their nationality acts neither for them nor against them. They are accepted for what they are: great artists.

Probably Melba knows that she is going to get better results from her Italians than she could get from Australians. And surely she is the best judge? Better, surely, than the Theatrical Alliance or the Actors' Federation or the Minister of Customs.

SOKOLOFF—AND D'INDY

Those who remember the concert of the Cleveland Orchestra here last season, under its conductor, Nikolai Sokoloff, look forward with great interest to its return for a single concert at Carnegie Hall on the evening of January 22 next. Mr. Sokoloff is doing something daring in making the second d'Indy symphony the centerpiece of his program. d'Indy has never been a favorite with New York critics or audiences, and besides he is rather looked upon here as the private property of Walter Damrosch—Mr. Damrosch being heartily welcome to him. But reports from Cleveland say that the home town audience actually got up on its feet and cheered after the finale when Mr. Sokoloff first performed the symphony there this season at one of the regular concerts. Hats off to anyone who can make an audience do that with d'Indy; and Sokoloff, with his youthful enthusiasm and magnetism is just the man who can, if any one. It will be interesting to see how New York receives his audacious move.

"RICHARD II."

It will surprise many persons to hear that the name "Richard II" first was given to Strauss by Hans von Bülow. It occurred in a letter written by that pianist, conductor and epigrammatist in May, 1885.

VARIATIONS

By the Editor-in-Chief

Wotan then went to Erda and asked—oh, pardon, the Nibelungen series is over. We still are a bit dazed from the fierce light of the Walhalla conflagration in Götterdämmerung and it seems difficult to get back again to pale commonplaces and the puny doings of mere human beings.

"It seems to me," scrawls an anonymous someone in immature and untidy chirography, "that the chief theme of your 'Variations' (!) and 'Variationets' (!) is yourself." We know of no subject that interests us more.

Another complaining communication to this column has it: "Why do you deal only with the externals of music? You seem never to penetrate either its soul or its spirit. If you were to take yourself more seriously, you would impress your readers in proportionate measure. What must one think of a man who writes a sober analysis of Meistersinger or some new opera or symphonic work, and parodies Wagner's sublime masterpiece, the Nibelungen music dramas the day after?" Heaven forbid that we should take ourselves seriously. President Taft once upon a time delivered some stinging sarcasms against newspaper men who take themselves seriously. He was right. If we were to take ourselves seriously, the readers would do so too, and finally the Musical Courier Company might follow suit. If ever they took us seriously we would lose our job.

Students at the University of Pennsylvania have been forbidden to sing drinking songs. That will bar The Star Spangled Banner for we remember to have heard somewhere that our revered National Anthem originally was a drinking ditty called Anacreon's Song or something of that sort.

And speaking of drinking, these are the words of a song unearthed recently, and written by rare old Benjamin Franklin (further examples of his lyrics will be found on another page of this issue) but what did Franklin know in the light of the wisdom of present day reformers:

The antediluvians were all very sober
For they had no wine, they brew'd no October;
All wicked, had Livers, on mischief still thinking,
For there can't be good living where there is not good
Drinking
Derry down.

'Twas honest old Noah first planted the vine,
And mended his morals by drinking its Wine;
He justly the drinking of water decry'd,
For he knew that all mankind, by drinking it, dy'd,
Derry down.

From this Piece of History plainly we find
That Water's good neither for Body or Mind;
That Virtue, Safety in Wine bibbing's found
While all that drink water deserve to be drown'd.
Derry down.

So for Safety and Honesty put the glass round.

A medium sized rumor has it, that at the moment the bankruptcy notice of the Wagnerian Opera Company was being nailed on the door of the Manhattan, Ganna Walska was back stage practising the role of the Bird in Siegfried.

An archaeologist says that milady's boudoir 2,750 years ago was like that of today. With pictures of opera tenors, and everything?

When intellect drives out the senses, and reason displaces instinct, ultramodern music often results.

Emil Telmányi, violinist, sends the attached scientific essay:

Chicago, January 7.

Dear Variations:

I have the habit to try to understand everything I might see or hear, but sometimes I confess I lack a certain amount of understanding, and you don't mind my asking you whether you could help me in this matter, as I broke my head to find out the meaning of the last three words of a placard I saw at the Washington Avenue Station in St. Louis, Mo:

\$10 FINE FOR SPITTING ON THE FLOOR
OR PORTION THEREOF

Will you be kind enough to tell me in your next Variations how one could spit on the floor at all without using "a part thereof," and whether there exist any spitting virtuosi able to ignore "a part thereof," and employ the whole floor?

Thanking you for this important information, I am,
EMIL TELMANYI.

The plan of the New York Times, to import visiting music critics from England, Boston, and other points of the globe, is excellent, and it should come into general vogue, with the European papers giving

our boys a chance, too. W. J. Henderson, who loves the Germans, should do a turn on the Berlin Tageblatt, and the Tageblatt critic should take Henderson's place here on the Herald, for the Herald loves the Germans too. Philip Hale ought to be sent to Hamburg, the birthplace of Brahms, for Phil adores Brahms as much as Henderson and the Herald idolize the Germans. Henry T. Finck might try Vienna, where the cooking is good, and Johann Strauss waltzes still are played frequently. Pitts Sanborn, dignity itself, is fitted for Stockholm, where they take even their pleasures seriously. Aaron Baron, ardent Zionist, belongs in Jerusalem, to report on the cantors practising for recital appearances in the United States. Gilbert Gabriel, of the Evening Sun, of course, goes to do service with the Midnight Sun of Spitzbergen, Norway. Deems Taylor, arranger of folk songs, is apportioned to the Servian Serviette. Richard Aldrich, the pontifical, to the Roman Gazette. Grena Bennett, of the American, a most pacific lady, to Honolulu, for the Ukulele Philharmonic series. Irving Weil, of the Evening Journal, and Frank Warren of the Evening World (papers that do not speak as they lie side by side on the newsstands) to the Mexico City Machete and Very Cruz Cleaver, respectively. Liebling, of the American and MUSICAL COURIER, to Bayreuth, the home of Parsifal.

Overheard at the office of Dr. Birkhahn, the Aeolian Hall dentist: "I'd like to have my teeth fixed up for the Opera."

Hans von Bülow alluded to tenors as a "disease" but prima donnaism also is a malady. The complaint has been dubbed scientifically, "adjectivitis." "The germs look like a number of ink spots."

1622 Caton Avenue, Brooklyn, N. Y., January 7, 1924.

Dear Variations:

In case you did not see it, I should like to call your attention to the following sentence, copied from the December 8 issue of The Churchman, an Episcopal weekly: "After singing two verses of 'My Faith Looks Up to Thee,' Bishop Manning introduced the U. S. Secretary of Labor," etc.

We had not been aware that singing had been added to the list of necessary accomplishments for a Bishop!

Very truly yours,

M. R. T.

A musical exchange says that there is a new brand of cigar named the Gigli. It ought to draw well, and without much puffing.

Otto H. Kahn announced at the Scotti celebration dinner that the Metropolitan will not adopt English as the official language for its productions. Why should it? If Americans care to know what they are listening to, let them learn French and Italian.

A careless sage remarks: "Music is the fourth great material want of our natures; first food, then raiment, then shelter, then music." This seems to overlook the opera entirely.

Letter from an esteemed composer; vocal pedagogue and connoisseur of vintages:

Dear Variations:

Something funny for you, if it weren't so sad. . . .

In Puccini's first opera, Edgar, there was a sparkling song full of fire and melody, but somewhat long and marred by chorus interruptions. I condensed that scene into a concert song and the vocalists who performed it publicly reported to me that it scored a success. Cecil Arden sang it on one occasion with the Metropolitan Opera Orchestra.

I thought that the song ought to become as popular as the other Puccini arias like, Tosca, Butterfly, etc., but alas! there lies a tale. . . .

I went to my publisher (Schirmer) to inquire as to the cause of the small sale. They told me that the dealers have great difficulty in selling the song on account of its title, which is: La Coppa (the Cup). It is a drinking song! ! !

Many people object and say that it is a song against the law of Prohibition, a song which invites people to drink. An intoxicating song as it were! If Prohibition gets into the musical camp one can imagine what will happen. They will have to cut out all the drinking songs, all the banquets where people drink champagne. In Madam Butterfly the tenor should sing of lemonade instead of whiskey. In Hamlet, where he sings, "The wine which chases away all sadness," the line should be revised to, "orange juice, which is good for digestion." Tristan and Isolde, in the philtre scene, will have to drink a glass of sarsaparilla and try their best to fall in love with that beverage as well as with each other—except if Brangaene knows where to get the real stuff.

A. BUZZI PECCIA.

"What is there about a newspaper office that attracts visitors with loud voices?" asks a Newark daily. The MUSICAL COURIER staff has prepared a

resolution of understanding and sympathy and will forward it to the Newark sufferers as soon as the document can be suitably gilded and embossed. Especially baritones and basses like to give forth detonating and declamatory sounds in conversation. Sopranos usually laugh shrilly. Conductors gesticulate. Managers whisper furtively.

A man is known by the kind of radio music he avoids.

No, Ebenezer, Tristan and Isolde is not a German railroad line.

Smoke does not always indicate fire, nor do loud singing and loud piano playing, either.

We have been trying to write a paragraph speaking of the Dance of the Auers, but do not seem to be able to accomplish it.

"Where does your paper circulate?" a reader asked of one of THE MUSICAL COURIER's musical contemporaries. "Well," replied the editor, "it circulates in Europe, Asia, Africa, North and South America, and it's just about all I can do to keep it from going to hell."

Hearken to the cable: "Bzzz—sps—bzzz—zppp—G—George—George Bernard Shaw—bzzz—bzzz—is in favor of cremation." Whose?

Has any one with a morbid mind ever stopped to figure out that the literal English meaning of the word "impresario" is "undertaker"?

Children should not be heard at the table—nor at the piano.—New York American.

Leo Feist, the publisher, ever with an eye to business, tries to disguise his sly commercialism under the cloak of this transparent compliment:

New York, January 4, 1924.

Dear Variations:

I have read your several Wagner burlesques and enjoyed them tremendously, as did the rest of the family. They certainly are evidence de facto that you are still there with the goods. The only thing that worries me is that I didn't see any place where you left an opening to interpolate a real good musical number like "Cut Yourself a Piece of Cake," or our newest high class ballad, "Me No Speaka Good English," or one of those pathetic nightmares like "I Cry Myself to Sleep Over You."

With seasonable greetings and hoping that nineteen twenty-four will be the best you've ever had, I am, as ever,
Cordially yours,

LEO FEIST.

The Wagnerian Opera Company has passed out. Good bye, Rienzi, and Der Evangelimann, and one hopes, forever. In this connection, one feels like saying to I Compagnacci at the Metropolitan: "Here's your hat; what's your hurry?"

Philadelphia's 1923 increase in population was 28,000. While we are at a loss to guess why the other 27,998 persons went there, we can state positively that we personally know two people, a man and his wife, who moved to Philadelphia so as not to miss any of the concerts of Leopold Stokowski and his wonderful orchestra.

New York, January 2, 1924.

Dear Variations:

I read your published letter which the Brooklyn admirer sent Coenraad V. Bos, asking to be taught Chopin and Liszt, and Mr. Bos' reply that he would teach him Park & Tilford.

I also received a letter from the same man to the same effect, and I wonder how many more of us besides Mr. Bos and myself got that communication.

A clever way to procure autographs, I should say!

Best greetings from

GERMAINE SCHNITZER.

We always have tried to insist that Wall Street and music have nothing in common and yet here comes the typesetter of the St. Paul Daily News with this upsetting declaration:

Among the important events on the social calendar for today was the musical given this afternoon by Mrs. Charles A. W—. The program which was given by the Henry Verbrugghen string quartet included:

U. S. Steel Com.	87%	87	87 1/4	87
do. pfd.	18 1/2	18 1/2	18 1/2	18 1/4
Utah Copper	56	56	56	56
Quartet in D Minor (dedicated to Hayden)	Mozart			
(a) Andante Cantabile	Tschaikowsky			
(b) Canzonetta	Mendelssohn			
Quartet opus 59 No. 1 in F	Beethoven			
(Dedicated to Count Ravoumoffsky.)				

No pianist is a hero to his metronome.

Other piano composers may come and go, but Chopin remains the enduring mainstay of piano

recitals. Not so long ago the Munich Neueste Nachrichten wrote: "If piano composition be regarded as a specialty, then one may say without exaggeration that Chopin was the world's incomparably greatest composer of piano music. It is very unlikely whether his fame in that regard ever will be taken away by another. . . . He was one of the few 'romanticists in content,' who succeeded in being also 'classicists in form.'"

That rustling of pages is the sound of opera singers and concert performers consulting late April and early May schedules of steamer sailings for Europe.

From the Daily Breeze, Taylorville, Ill.: "Leo van Hall, of Chicago, known as the 'Prince of Pianists,' is in the city for a few days giving exhibitions of his skill. He will play at the Gem Theater all this week. Mr. Van Hall has played on some of the largest vaudeville stages in the West and for his age, he is considered to be one of the most phenomenal pianists in the country. His style in playing is similar to that of Mike Bernard, who is universally acknowledged by musical critics to be the greatest pianist in the world today. Prices as usual." Why has Mike not honored New York with his concerts? There is money here for the musical Irish, as "Paddy" proves with his profitable Carnegie Hall recitals at most unusual prices.

Anna Chandler Goff, director of the Lexington College of Music, Lexington, Kentucky, and well known concert manager of that city, forwards the following letter, which she received recently:

Moorefield, Ky.,
August, 30th, 1923.

The Lexington College of Music,
Dear Madam:

I Have Been Practising about a year on my Violin and I am good on it. But I Don't know Notes and What Would an orchestra Pay Per Week Does it Pay as much as \$75.00 Per Week How Much Would Board cost me Does the college board you or not.

Your very truly,
GEORGE L. IKER.

R. No. 1, Moorefield, Ky.

A certain "official" libretto of "La Boheme" is for sale in our enlightened town. Some of the passages are reproduced herewith:

Rodolfo (rising)—"A lady?"
Mimi—"I beg—the candle is out."
Rodolfo—"So."
Mimi—"Be so kind."
Rodolfo—"Be seated."
Mimi—"I need it not."
Rodolfo (eagerly)—"I beg, come nearer. Are you ill?"
Mimi—"Not at all."
Rodolfo—"Pale you seem."
Mimi—"Ah, yes—the stairs."
Rodolfo—"Her features! How sad! Are you better?"
Mimi—"Yes."
Rodolfo—"It is cold here."
Mimi—"Thanks."
Rodolfo—"How are you now?"
Mimi—"Thanks."
(After some further passionate parleying of that kind, Rodolfo explains who he is):
Rodolfo—

"Who am I? Then listen!
A poet I am.
And I do what? I write!
And how live? I live!
In these poor halls
Verses do I pen, and
Golden songs sing.
Castles in the air build.
Feel like unto a
Millionaire!
From my riches oft
Two eyes have come to
Make me poor.
Now thou knowest all.
Who I am!
Who are thou?"

It is small wonder that little Mimi fell in love with the imaginative and eloquent Rodolfo after such an overwhelming declaration as the foregoing.

Grace E. Denton, manager of the Rivoli City Concerts, in Toledo, Ohio, delights us with this:

Toledo, O., January 8, 1924.

Dear Variations:

Reader of your scintillating columns are well aware of your very evident disaffection for the ukulele. Perhaps you may be interested in the viewpoint of the Toledo Blade (November 26, 1923):

"Moriz Rosenthal, pianist, thinks little of Vladimir de Pachmann, pianist. He proposes a contest, a musical debate,

a tussle and scuffle over the piano keys, leaving it for the audience to judge which is the better battler. 'I am willing,' he says, to play against him on any stage at any time.' No challenge could be fairer. Yet it leaves something out of consideration. This is the matter of precedent. It would be all very well if these two artists ran a heat for money, marbles or chalk. But suppose others took up the thing after the manner of dancing marathons. Then we'd have piccolo players struggling to see which would keep his lips puckered the longest, clarinet players risking their expensive dentistry for prizes and honors, bull-fiddle fiddlers sawing away until they fell exhausted. We carry all fads to unreasonable lengths in this country and, once the opportunity were given to them, ukulele artists would be arranging meets. Then the people would rise and do something terrible and brutal."

Sincerely yours,
GRACE E. DENTON.

At her recent Town Hall vocal recital, Geraldine

BENJAMIN FRANKLIN AS A SONG WRITER

Interest in the musical side of Benjamin Franklin, which has developed through the cooperation of the Music Industries Chamber of Commerce in National Thrift Week, this year resulted in showing the facility of Franklin as a song-writer.

Lyrics written by the great American statesman and philosopher will be set to music selected by Carl Engel, chief of the Music Division, Library of Congress, from old Scotch tunes and others of which Franklin was particularly fond.

The songs will be sung at Franklin Day programs celebrating his birthday anniversary, January 17, and Thrift Week following, notably a banquet at the Hotel Astor in New York, January 18, under auspices of the International Benjamin Franklin Society. It was at the request of this society that C. L. Dennis, of the Music Industries Chamber of Commerce, a member of the committee on the birthday anniversary celebration, undertook to provide the songs.

In various ceremonies, Franklin's musical side will have attention, another being the exercises sponsored by the Sons of the American Revolution at New York City Hall, January 17, to which the Music Industries Chamber of Commerce is contributing by request a memorial reading as follows:

"To Franklin: A leader in the musical trend of his time, Music, Writer, Performer, and Inventor of the Armonica (Glassy chord)—the Music Industries are proud to do homage."

Research for the complete text of Franklin songs led to the New York Public Library, Library of Congress, University of Pennsylvania, American Philosophical Society, Harvard Library and Pennsylvania Historical Society. The complete words of three songs were found: My Plain Country Joan, eight verses in honor of his wife; four verses and chorus of Fair Venus Calls, a drinking song written and sung by Franklin at the Junto club rooms, and The Mother Country, six verses in genial protest against the methods used by England to enforce obedience in the Colonies. The latter was furnished by William O. Miller, Comptroller of the University of Pennsylvania. Its words are as follows:

We have an old mother that peevish is grown;
She snubs us like children that scarce walk alone,
She forgets we're grown up, and have sense of our own;
Which nobody can deny, deny,
Which nobody can deny.

If we don't obey orders, whatever the case,
She frowns and she chides, and she loses all patience,
And sometimes she hits us a slap in the face;
Which nobody can deny, deny,
Which nobody can deny.

Her orders so odd are, we often suspect
That age has impaired her sound intellect;
But still an old mother should have all respect;
Which nobody can deny, deny,
Which nobody can deny.

Let's bear with her humors as long as we can;
But why should we bear the abuse of her man?
When servants make mischief, they earn the rattan,
Which nobody can deny, deny,
Which nobody can deny.

Know, too, ye bad neighbors, who aim to divide
The sons from the mother, that still she's our pride;
And if we attack her, we're all on her side;
Which nobody can deny, deny,
Which nobody can deny.

We'll join in her law suits, to baffle all those
Who, to get what she has, will be often her foes;
For we know it must all be our own, when she goes,
Which nobody can deny, deny,
Which nobody can deny.

"Franklin as a Song Writer."
From Music Industries Chamber of Commerce,
105 West 40th Street, New York City.

The song by Benjamin Franklin, My Plain Country Joan, in praise of his wife, was said to have been written overnight in reply to a jest made at a convivial gathering, that married men should not be allowed to sing the praises of poets' mistresses.

Farrar put on a mantilla and swayed from the hips when she sang the Habanera from Carmen. It was a subtle touch and should furnish a good idea to other concert singers and players. When Elman plays Lalo's Symphonie Espagnole he ought to don a bolero and a red sash, and rattle the castanets during the pauses. Rosenthal never should perform his Butterflies without wearing a pair of iridescent gauze wings and fluttering on and off the stage. Van Hoogstraten could do nothing more appropriate than to make up as Napoleon in order to conduct Tchaikowski's 1812. Heifetz will have to sport a pigtail and laundryman's blouse with Kreisler's Chinese Caprice. Just what, however, should Chaliapine do as the correct obligato for Moussorgsky's Song of the Flea?

LEONARD LIEBLING.

The text is furnished by the Library of Congress, from Parton's Life and Times of Benjamin Franklin. Parton gives a reference to a domestic narrative of the life of Samuel Bard, by John M'Vickar, New York, 1882. We read here, page 18, that "Dr. Bard received the following song from Dr. Franklin":

Of your Chloes and Phyllises poets may prate,
I sing of my dear country Joan;
These twelve years my wife, still the joy of my life,
Blest day that I made her my own!

Not a word of her face, her shape, or her hair,
Or of flames, or of darts, you shall hear;
I beauty admire, but 'tis virtue I prize,
That fades not in seventy year.

Am I loaded with care, she takes off a large share,
That the burden ne'er makes me to reel;
Does good fortune arrive, the joy of my wife,
Quite doubles the pleasure I feel.

She defends my good name, e'en where I'm to blame,
Friend as firm as to man e'er was given;
Her compassionate breast feels for all the distressed,
Which draws down more blessings from Heaven.

In peace and good order my household she guides,
Right careful to save what I gain;
And cheerfully spends and smiles on the friends,
I've the pleasure to entertain.

In health a companion delightful and dear,
Still easy, engaging, and free;
In sickness no worse than the carefullest nurse,
As tender as tender can be.

Some faults have we all, and so has my Joan,
But then they're exceedingly small;
And now I've grown us'd to them, so like my own,
That I scarcely perceive them at all.

Were the fairest young princess, with millions in purse
To be had in exchange for my own;
She could not make a better wife, might make a worse,
So I'll stick to my dearest old Joan.

A BAKST-AUBERT HIT

Leon Bakst, Emile Vuillermoz and Louis Aubert collaborated in the preparation of a ballet called La Nuit Ensorcelée (The Enchanted Night), which made a decided hit when it was given at the Paris Opera not long ago. The first named did the scenery and costumes, the second prepared the scenario, and Louis Aubert arrayed and orchestrated the score, made up entirely of the works of Chopin. The story is of two young princesses, whose dolls are brought to life one night by the wand of a fairy, an idea borrowed from that perennial Viennese ballet, Die Puppenfee, still regularly in Pavlova's repertory under the name of The Fairy Doll. Of course, in this French-Russian mixture, the story has to be complicated by a little touch of sex. Louis Aubert's score is said to be highly successful, the Chopin melodies lending themselves with unexpected readiness to his modern orchestral treatment.

TOO MUCH!

There recently came to our desk a book entitled Gay's Beggar's Opera, Its Content, History and Influence (Yale University Press), by William Eben Schultz, Ph.D. It is a beautifully printed and bound book of—including the index—407 pages. We have not read it; we have a pretty good idea that we never shall read it; nor can we understand an author giving the time and energy necessary to make the research incidental to the preparation and writing of such a book on a subject which, from any actual importance it has in the history of music, deserves at best a special article, say of 10,000 words.

ISAAC ALBENIZ HONORED

At the famous Alhambra at Granada, Spain, a monument is being erected to the late Isaac Albeniz, the Spanish composer, whose works for the piano have become well known in recital halls during the last few years.

BROADCASTING RIGHTS

The MUSICAL COURIER is in receipt of the following letter which is herewith reproduced for the information of readers who are interested in this controversy:

To THE MUSICAL COURIER:

The management of Radio Station WGR of the Federal Telephone & Telegraph Co., located on the Statler Hotel at Buffalo, has taken a very definite stand and is letting it be known that music controlled by the American Society of Composers, Authors and Publishers will no longer be broadcast from its studio.

The opinion of most of the artists seems to be that all the good popular hits are controlled by the above mentioned association. We are going to change their minds on this subject and prove that a number, generally speaking, is popular in proportion to the amount of publicity given it.

Therefore, if your company is not a member of the association, and if you wish your music played for radio broadcasting without fee, we would ask that our name be put on your mailing list, and music sent us from time to time. All kinds and all classes of music will be kept in our library for the use of our artists.

(Signed) WGR STUDIO,

Buffalo, January 4, 1924.

The tone of this letter is not pleasant. There was no reason whatever for the writer of it to mention the American Society of Composers, Authors and Publishers, with a thinly veiled threat to "show them" that their attitude in the matter of broadcasting is wrong by showing artists that there are other hits besides those controlled by that association.

From the point of view of the American Society of Composers, Authors and Publishers, broadcasting is solely and purely a question of advertising. They are not asked to pay for the advertising in cash fees, but they are asked to pay for it by sacrificing the usual royalties received for the use of their music.

The same is true of artists. They may or may not feel that it is good business for them to give their services free to the radio broadcasters. At first they all felt that it was very good business indeed, and there was, for a time, a regular rush of artists, including the very best, to be heard over the radio.

But it gradually dawned upon the artists and their managers, just as it dawned upon the publishers, that it might subsequently prove to be difficult to sell a commodity that was being given away free of charge; that people who could sit in their easy chairs and enjoy a concert gratis were not likely to buy tickets for it and put themselves to the bother of dressing up and going out for something they could get pretty nearly as well at home; and that orchestra leaders, dance hall managers, vaudeville people, and the like were not going to pay for something that was given free of charge to people who were their direct competitors.

Broadcasters found it more and more difficult all the time to get artists and to get the best of the popular hits. And the answer, in this particular case, as indicated by the letter reproduced above, is that, since the controlled hits are not available, the broadcasters themselves will make hits out of less well advertised pieces, through their own advertising mediums. That is all right. It is certainly their privilege to make hits of pieces they are permitted to use if they can. But why put a chip on their shoulder and shake their fist at the Society of Composers, Authors and Publishers?

Everybody knows that "a number, generally speaking, is popular in proportion to the amount of publicity given it." The associated publishers know that, and they give their music all kinds of publicity—except radio publicity. And the reason they do not care for radio publicity is because they feel that radio publicity amounts to giving away their music free of charge.

If publishers do not want the kind of advertising the radio people have to offer, surely it is their privilege to refuse it without entering into a controversy about it! All advertising mediums do their very best to prove to people that the best advertised goods sell the best, but they do not ordinarily come out with the names of those who refuse to advertise with them and hold them up for comparison.

That is not a dignified thing to do, and the radio people will gain nothing by it.

THE BRITISH TAKE NOTICE

The article from which the appended extracts are made, appeared in the Morning Post (London), of December 12, 1923. It is interesting in that it shows that English musicians and music writers have become aware of the fact that there is really something worth while in music over here. Incidentally, Nicolai Sokoloff, the Cleveland conductor, is going to London in February to direct the London Symphony Orches-

tra, his fifth concert with that organization in three consecutive seasons. The extracts follow:

"Character is what you are in the dark." The letters stand out half-an-inch high on the pale yellow ground of the back cover of the fifth "program" of The Cleveland Orchestra's sixth season. They are meant to catch the eye, to excite the curiosity, to nourish the soul. . . . I take the program, and from it seek to learn the secret of the orchestra's success.

ELABORATE ORGANIZATION

Its thirty pages are numbered 129 to 160, so that at the season's end concert-goers can bind their programs and keep them as a volume of their musical life. I don't say all Clevelanders do this. But there is the ideal before them, there is the star. They can hitch their musical soul to it if they like. The next thing one remarks is the precise and elaborate constitution controlling the orchestra. A whole page is taken up with the names—mostly with an Anglo-Saxon ring, by the way—of the magnates and notabilities of Cleveland who, as directors or as members of the executives committee, are responsible for the Musical Arts Association, the body which maintains and operates The Cleveland Orchestra. On another page there follows a list of the women's committee of the orchestra, also containing its president, its vice-presidents, and its directors. In this case there are sub-committees for children's concerts, for orchestra schools, for music memory contests, and other to us more or less unfamiliar activities. How much more alive does all this seem than our practice of printing

a list of guarantors, with its suggestion of financial liability unsweetened by the dignity of office. Other lists of the personnel of the orchestra, with an inset portrait of N. Sokoloff, its conductor, of the box-holders, and of future concerts, bring us to the actual program notes.

WELL-EQUIPPED MUSICAL LIBRARIES.

These contain more information, or at any rate more words, than those we are used to in England. But their usefulness is impaired through the omission of musical quotations. A blot, you will say. Perhaps it is. But it may be explained by what follows. For after the program of the concert a fortnight ahead, a bibliography is given of all the scores, biographies, and critical books in the Cleveland Public Library bearing on the works to be performed. Thus the references for Strauss' Till Eulenspiegel's Merry Pranks include the miniature scores and four-handed piano arrangements of most of that composer's symphonic poems (not one of these is in the Public Library of the London Borough where I reside) and ten books about Strauss and modern music, many of them by English writers, which are also wanting in our Public Library. Mozart, Weber, and Saint-Saens, whose works appear on the program, are equally lavishly treated. All this indicates wealth and prosperity such as we may not enjoy. But surely it also proves that Americans take their music more seriously than we do, that their great musical organizations have more influential support and are more closely identified with their general social life and that their public libraries pay more attention to the musical needs of those whom they serve.

OPERA FLOURISHES IN MILAN

Milan, December 27.—At La Scala the fifth week of the season saw repetitions of Lucia, Aida, Traviata, Salome and I Compagnacci. On Sunday evening the first performance for the season of Puccini's Manon had a crowded house, Toscanini conducting in his usual inspired manner. Gilda Della Rizza in the title role, Pertile as Des Grieux, Baldini as Lescaut, and Fernando Autore as Geronte (debut). Mme. Della Rizza interpreted the role of Manon conscientiously and with vigor. She gave a beautiful reading, even if her voice was not up to the standard of the celebrated Manons to which we are accustomed. She was enthusiastically applauded in every scene and especially after her aria In Quelle Trine Morbide. The Des Grieux of Pertile the New York public is familiar with. The artists received many curtain calls after each act and the public was insistent until Toscanini also appeared, when the house literally broke loose. The scenery and costumes were, as usual, beautiful.

AMERICAN TO MAKE DEBUT.

The company at the Dal Verme finished the season at that house and continues for three weeks more at the popular Teatro Verdi, where it is expected an American coloratura soprano, a pupil of Genaro Curci, of New York, Magdalen Erbland, will make her debut as Gilda in Rigoletto.

SUICIDE OF VENERABLE TEACHER.

The tragic suicide, at the age of seventy-three years, of the noted maestro, Giuseppe Gallignani, ex-director of the Verdi Conservatory of Music, Milan, on December 15, was a great shock to the musical world of Italy. It is supposed that it was due to his great grief at having been suspended and put on pension on account of his age, as director of the conservatory where he had been head for thirty-two years. Maestro Gallignani was not only a great musician but also a composer of several successful operas given at many important houses in Italy. He was an intimate friend of Franco Faccio, Giuseppe Verdi, Arrigo Boito, and our inimitable Arturo Toscanini, whom he had known since his (Toscanini's) boyhood.

LA SCALA DOES TRISTAN.

At La Scala, for the sixth week of the season, were repetitions of Puccini's Manon, Traviata and Aida. Thursday evening, December 21, the first performance of Tristan and Isolde for this season was given, conducted by Arturo Toscanini. The role of Tristan was sung by Stefano Bielina; Isolde, by the Swedish soprano, Nanny Larsen; King Mark, by Ezio Pinza; Kurvenal, by Benvenuto Franci; Brangiana, by Maria Capuana. Mme. Larsen sang the part in Italian for the first time; she gave a splendid interpretation, which showed that she was well acquainted with the role, having done that opera many times in German. She possesses a pleasing and powerful voice, her upper register being especially good, and she uses it with intelligence and taste. She also has a charming personality and is the best Isolde I have heard in many years. She was enthusiastically received and called before the curtain numerous times after the first act and also at the close of the second and the famous death of Isolde, which she sang exquisitely.

Maria Capuana, as Brangiana, was very good, and has a good mezzo soprano voice of sweet quality. She also sings with taste. Baritone Franci, as Kurvenal, gave an excellent interpretation, singing with great taste and vigor. He has a beautiful voice, which it gives great pleasure to hear. Ezio Pinza was a dignified King and sings with much intelligence; his voice is well trained and of an unusual quality.

The reading of this beautiful music-drama by Toscanini was unsurpassable, as the New York public already knows. He was also forced to come before the curtain and share the honors, and on his appearance the public, as always, made an extraordinary demonstration.

The much heralded new scenery by Adolfo Appia was, with the exception of the first act, out of all tradition. The second act instead of the usual garden was an exterior of a castle with a stone terrace on a deserted driveway, with a stone bench placed on the driveway under the terrace wall for the lovers when they sing their grand duet. It made a very poor impression on the audience. The last act was an interior courtyard with an immense tree trunk, under which Tristan, after a long struggle, dies. A giant opening at one side gives one only a glimpse of sky, no water. Taken as a whole, it was a very great disappointment, as were also the costumes, which were much below the standard to which we are accustomed at this theater. Mascagni's Iris is announced as the next offering.

OTHER HAPPENINGS.

At the Teatro Carcano the offering for the week ending December 23 was Forza del Destino, with repetitions of Ernani, Sonnambula, and Bohème. They continue to play to crowded houses.

At the Teatro Verdi the company from the Dal Verme

continued with great success to well filled houses with Giacomini, Ballo in Maschera and Trovatore.

At the Teatro Lirico, Prihoda, the violinist, gave two concerts to capacity houses, Friday, December 21, and Sunday, December 23. He was received with great enthusiasm, which he really merited.

The International Conservatory of Music of Milan, which was founded by Maestro Giovanni Tronchi, gave an interesting concert on Tuesday, December 18, to present pupils to the public. At this conservatory Giannina Russ, soprano, formerly of Hammerstein's Manhattan, and Maestro Arturo Vigna, formerly with the Metropolitan Opera, are teachers. All the pupils presented received a cordial welcome.

ANTONIO BASSI.

Maier and Pattison Here Next Season

Daniel Mayer takes pleasure in announcing that, owing to the many requests he has had for Guy Maier and Lee Pattison for next season, he has been able to induce these pianists to abandon their intention of remaining away from the American concert stage next season.

They will be booked in their popular recitals of music for two pianos for a limited period of the 1924-1925 season, from January 1 to March 1. About half of this time has been allotted for a series of concerts on the Pacific Coast with Messrs. Bechmer and Oppenheimer and Miss Steers, and according to present indications, the balance of available dates will be filled very shortly.

Claude Warford's Operatic Vaudeville

Claude Warford has arranged another of his most recent enterprises, operatic vaudeville, to take place at the Hotel McAlpin, January 30, with the following participants: Tilla Gemunder, Emily Hatch, Katherine Timpon, Marion Callan, sopranos; Mary Davis, Gertrude McDermitt, Agnes Burgoyne, contraltos; Eric Edman, Henry Johnson, Joseph Siegfried, tenors; Frank Roman, Walter Koch, Joseph Kayser, Arnold Hefti, baritones, with Willard Sektberg at the piano.

Spalding Will Play Powell Concerto

At a concert of the Philharmonic Orchestra in New York on January 30, Albert Spalding will play a violin concerto composed by John Powell, well known pianist, of Richmond, Va. The concerto was first performed in New York by Zimbalist, who subsequently gave it in Mr. Powell's native city and in Chicago.

Seibert's Frequent Organ Recitals

Henry F. Siebert, the New York organist, is frequently guest organist and he has four recitals scheduled within one month, as follows: At the home of P. S. duPont, Wilmington, Del., January 13; at Transfiguration Lutheran Church, Pottstown, Pa., January 29 (on a new Skinner organ); Skinner organ radio recitals, December 16 and December 23. He will give another radio recital on January 20.

Arrivals at the Great Northern

Recent guests at the Great Northern Hotel in New York are Arthur Judson, manager; Mme. Ivogun, soprano of the Metropolitan Opera Company, and well known concert artist; Lionel Tertis, English violinist, and Mr. and Mrs. Fritz Kreisler.

Levitzi's Final Recital

Mischa Levitzki, returning from a sensational success at Havana and points en route, will give his last recital of the season at Carnegie Hall on Saturday afternoon, January 19, playing an all-Chopin program.

Rosenthal's Appearances

Moriz Rosenthal, after his New York recital on January 15, is going on tour, appearing in Wheeling, W. Va., on January 17; in Chicago for an afternoon recital on January 20, and in Toronto on January 23.

Rubinstein for Minneapolis

Erna Rubinstein has just been engaged by Mrs. Carlyle Scott to open a new auditorium in Minneapolis on January 31. This will be the third appearance the youthful Hungarian violinist has made in Minneapolis within two years.

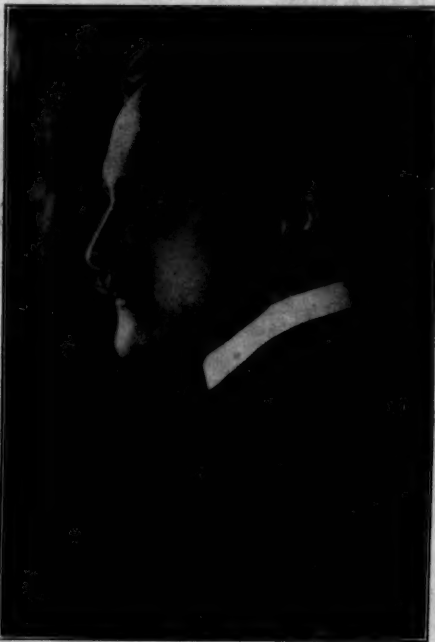
Julia Culp Coming

Mme. Julia Culp is due to arrive here about the middle of February for a concert tour under the direction of the Metropolitan Music Bureau.

Washington Hears Edwin Hughes

Concerning Edwin Hughes' appearance on January 7, in Washington, D. C., the press contained the following tributes:

Edwin Hughes, the eminent pianist, who has made a name for himself on the concert stages of Europe and America, returned to his native city in triumph last night when he gave a recital in the auditorium of the Central High School. . . . Hughes is a great pianist. He plays with a rare understanding of his instrument. His interpretations and technique are always beyond reproach.—Washington Times, January 8, 1924.



EDWIN HUGHES

The Washington Society of Fine Arts, in presenting Edwin Hughes, former Washingtonian, in a piano recital last night, certainly placed the art of piano playing on a high level. He has composure, repose, and that assurance which is only acquired by consummate knowledge. His tone is beautiful, well balanced, and sonorous. The rhythmic pulsations were aglow with health and vigor. All phrases were well rounded and edged off artistically. His playing is big, but not violent; light, but not faint. . . . The opening group of Schubert was built up normally, beginning with the dainty ballet music from Rosamunde, followed by the B flat Impromptu, climaxing with the ever-popular Marche Militaire. The Schumann Carnival was the second number, and was fancifully conceived. The third group, consisting of a Rachmaninoff prelude, Homer Grunn's Zuni Indian Rain Dance, Chopin's Nocturne, opus 15, No. 1, and Norman Peterkin's Dreamer's Tale, made an altogether interesting set of piano numbers. . . . The program closed with the sixth rhapsody of Liszt, masterfully executed. The pianist's scintillating octaves showed to advantage in this refreshing number. After many recalls, Mr. Hughes played his own extremely difficult Concert Paraphrase on the Wiener Blut Waltz of Strauss. The themes are highly decorated with arpeggiated passages, which were executed with delightful ease under the superb technical equipment of the performer.—Washington Star, January 8, 1924.

Learning of Mr. Hughes' presence in Washington, Mrs. W. Harry Brown, one of the social leaders of the capital, engaged him for a private musicale on Tuesday evening at her home, where he played before a distinguished company of guests. On the evening of January 10, Mr. Hughes appeared in recital at Averett College, in Danville, Va.

Levitvski Always Busy

Misha Levitvski gave piano recitals during the past week in Montgomery, Ala.; Charleston, S. C., and Fort Wayne, Ind., and is due in New York for his last recital of the season at Carnegie Hall on Saturday afternoon, January 19.

The pianist enjoyed an enormous success in his series of concerts in Havana, Cuba, under the auspices of the Sociedad Pro-Arte Musical. He had been originally engaged for two recitals, on the second and fifth of January, but the demand for another appearance was insistent enough to warrant the re-engagement on Monday, January 7—an unprecedented occurrence for the Cuban organization. This last appearance brought out the musical enthusiasts of Havana in full force, and Levitvski was accorded a memorable ovation by the audience.

Daniel Mayer, who accompanied Levitvski to Havana, sent his New York office an extended account of the weather conditions in the Cuban capital. "The only cool place in the town," he wrote, "is a cold bath." He was also surprised

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to find that on accepting an invitation to a dinner party, the dinner began at eleven and was finished at one o'clock at night.

Isa Kremer

Under the above heading the appended poem by Anne Campbell appeared in the Detroit News of December 19:

Singer of songs of every land,
Entranced before your art we stand.
In this new home we've made our own,
Our hearts were sorry and alone,
Until you came, dear troubadour,
To sing our native songs once more.
Tradition's flames you keep alight,
And ancient hearth fires burn to-night.

Old scenes, old friends, old joys we knew
Come trooping gaily into view.
Old hands that blessed our youthful lot,
Old prayers that we'd almost forgot.
Old customs, dear-remembered times
Of other days and other climes.
For one brief hour, we span the earth,
And find the country of our birth!

Singer of songs, we weep to hear
The songs of childhood ring clear.
You touch our hearts as no one can,
We sigh, we smile, and sigh again!
We crowd the aisles, applauding, so
Our grief at parting you must know.
Oh, you awaken dreams we knew,
And every heart's a shrine for you!
(Copyright, 1923 by the Detroit News).

Georgette LaMotte Back to Paris

Georgette LaMotte, the young pianist who spent last year studying at the Ecole Normale, Paris, with Alfred Cortot, and his assisting teacher, Mme. Kessler, has been in this country with her mother on a short vacation. She sailed again for Paris on January 12 for further study. While in America she gave a recital in her home city of Pawhuska, Okla., which attracted an audience of over 2500, and also gave a recital at Tulsa, Okla., under the auspices of the local Music Teachers' Association, to an audience of 800, meeting with notable success on both occasions. Miss LaMotte will remain in Paris until next summer, returning home then to begin her professional career here in the season 1924-25.

New N. F. M. C. Department

The National Federation of Music Clubs announces the formation of a new department of its activities, the Cham-

ber Music Department. The chairman is Burnett C. Tuthill, formerly of New York, where he founded the Society for the Publication of American Music, and who is now general manager of the Cincinnati Conservatory of Music.

Walter Damrosch Lecture-Recital

The final lecture-recital by Walter Damrosch on the three periods of Beethoven was given in Carnegie Hall on Monday evening, January 7, before a good sized and interested audience.

The subject chosen by Mr. Damrosch for this lecture-recital was the symphony No. 9, in D minor, with the finale of Schiller's Ode to Joy. Mr. Damrosch, as at the previous two lecture-recitals, directed the work of the great composer, making its meaning clear by demonstrating at the piano the important themes and motifs.

George Castelle Arranges Fine Program

George Castelle arranged the program for the third concert in the series under the auspices of the Jewish Educational Alliance of Baltimore, Md. Mr. Castelle sang two groups of solos, duets with Henriette Ries and the baritone part in the Rigoletto Quartet which closed the program. Others taking part in the concert were Estelle Amolsky, pianist; Rose Bozman, coloratura soprano; Paul Nachlas, tenor; Elsie Craft, soprano; Romeo Bianconi, tenor, and Robert Wiedfield. All of the singers are pupils of Mr. Castelle and the pianist is a pupil of Mrs. Castelle.

Opening of Opera Season in London

London, December 20.—The Christmas season of opera at Covent Garden by the British National Opera Company opens January 7 next with a performance of Die Meistersinger. Important novelties scheduled for performance are Puccini's Gianni Schicchi and Rutland Boughton's Alkestis. G. C.

Jeanette Lichtenson to Give Recital

An American pianist, Jeanette Lichtenson, will give her debut recital at Aeolian Hall on Saturday evening, January 19.

Stopak to Play in Philadelphia

Another engagement for Josef Stopak, the violinist, who played in New Rochelle, N. Y., on January 8, is a concert in Philadelphia on Sunday evening, February 3.



ABRAHAM

SOPKIN

VIOLIN VIRTUOSO

"Technical fluency and vigor featured his concert."—N. Y. Tribune.
 "Has all qualities of a great artist."—Allgemeine Zeitung (Berlin).
 "An artist with real temperament."—Leipziger Abendpost.
 "Good tone and persuasive warmth of feeling."—N. Y. Times.

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STEINWAY PIANO

"Schwarz a Glory to the Lyric Stage"

Joseph Schwarz, Russian baritone, appeared with the Chicago Civic Opera in Chicago at two guest performances—Rigoletto, December 31, 1923, and Othello, January 2, 1924. What the press of Chicago thought of his performance is shown in the appended reprints of press notices. There is a singular unanimity about them, and they give unmistakable evidence of Mr. Schwarz's greatness as an operatic artist. The notices follow:

The Rigoletto of Mr. Schwarz is better known, for he has much acting, as well as singing, ability, but last night's performance surpassed any effort of former seasons. He has one of the rarely beautiful voices of the world, and he uses it to transmit emotions as well as words.—Chicago Tribune.

Mr. Schwarz is just now the finest artist among the operatic baritones, and his Rigoletto is one of his finest roles. This reviewer is embarrassed by its many excellences. Dramatically it is logical and powerful. Vocally it is infinitely resourceful. Musically it is superb.—Herald Examiner.

The best Rigoletto heard in Chicago since season before last—which means the best since Joseph Schwarz was last heard in the name part—was given New Year's Eve with Mr. Schwarz again in the title role. Here is an artist who possesses the two qualifications which serve to make him unique among his fellows. He has a vocal quality that is unsurpassed, and in addition he is one of the best actors on the operatic stage. . . . It is good to have Mr. Schwarz back again, and there is pleasure in the anticipation of his work in other roles.—Journal of Commerce.

Joseph Schwarz' Rigoletto is a familiar and extraordinarily effective delineation of this very difficult stage character. His Rigoletto is tragic, pathetic and moving in its portraiture and positively thrilling in its vocal power and quality. . . . The voice is, in fact, beyond criticism—it is admirably controlled, of rare beauty and color, especially in the pianissimo passages, and a veritable mirror of emotion.—Chicago Evening American.

Joseph Schwarz appeared as Iago for the first time with this company, and managed to stir up quite an unwanted degree of excitement. Vivid singing actor as he has always been, he projected an astonishing amount of Shakespearean as well as Veridian values into the performance.—Chicago Tribune.

Joseph Schwarz was the novel item in last night's Othello. The new Iago did more on this occasion than ever before to show why he was idolized in Vienna, and in his two large acts he became the popular star of the performance. Schwarz' Iago is a full-blooded figure of evil, highly colored with eccentricity and power. He dominates, as he should, both the score and the action.—Chicago Journal.

It was Mary Garden, operatic "directa," who first brought Joseph Schwarz to the Auditorium. We shall not soon forget the surprise and delight of his unheralded appearances at that time, the poetry and charm of his Wolfram and the divers art pictures he gave us with his inimitable Rigoletto, his noble Amfortas and his Germont, Sr., in



JOSEPH SCHWARZ

Traviata. . . . But we have him with us again, and after last night's extraordinary performance we hope that Chicago will be given the privilege of honoring him as long as opera remains an essential part of culture in our generation. . . . Schwarz is a glory to the lyric stage. Has there ever been such an Iago? If so, then not in my time. I have heard all the great baritones who have made the role notable, from Victor Maurel, its creator, passing by Sammarco, Amato, Ruffo and Rimini. But their triumphs fade before the thrill of passionate enthusiasm that held the audience breathless with admiration before Joseph Schwarz' magnificent personification of Iago at our Auditorium last night. Only those who shared my emotion yesterday will be able

to appreciate this superlative eulogy. . . . The entire company caught fire from Schwarz' flame. Marshall's voice rang out like a magic trumpet, Raisa was magnificent, Panizza inspired. . . . What a night! —Chicago Evening American.

The addition last evening of Joseph Schwarz, the famous baritone, in the part of Iago brought a most potent factor into the symmetry of the performance and lifted it to artistic production of the first rank. Schwarz was given an ovation after the second act.—Chicago Daily News.

Hurlbut's Bi-Weekly Lectures

Harold Hurlbut has set aside every second and fourth Tuesday evening for his informal lectures on vocal technic. He not only illustrates his talks with his own voice and pupils' voices, but also uses records of the voices of artists who have been studying with Jean de Reszke, since the great Polish master left Paris for his villa at Nice some years ago. These last few years M. de Reszke has perfected his pedagogic message to what Edmond Clement called "a marvelous system," and Mr. Hurlbut finds in the records of the great Battistini all the essential features of this technic as applied to men's voices. Battistini was studying with de Reszke during Mr. Hurlbut's study with him and exemplifies the wonderful de Reszke "temple tone," "mask resonance," "free spaced" upper tone and the perfect "release" so essential to correct singing. (Mask resonance, by the way, does not mean singing in the nose.)

An interesting exhibition of Mr. Hurlbut's method of teaching the trill and of curing "over-weighted" voices was given by Milla Basio, coloratura soprano, whose remarkable work is causing much interest. Mr. Hurlbut claims that Jean de Reszke taught him the use of the diaphragm from the mental side and that it was not in any way related to any abdominal strain or pull. A limited number of visitors are welcome at these lectures, but it is advisable to telephone the studio in advance.

Lawson Wins Success in Five States

Franceska Kaspar Lawson, well known for her artistic work in concert, oratorio and song recital, gave fifteen recitals during the first half of the season, nearly all of them return engagements. These appearances were as follows: October 15, Washington, D. C., Friends School (fourth time); October 20, Forestville, Va.; October 29, Weston, W. Va., Woman's Club (second time); October 30, Fairmont, W. Va. (third time); November 5, Burlington, N. C., High School; November 7, Oxford College, N. C. (fifth time); November 9, St. Paul, N. C., High School; November 12, Pembroke, N. C., Indian Normal School (second time); November 13, Enfield, N. C., Woman's Club (second time); Gaffney, S. C., Limestone College (third time); November 20, Denarest, Ga., Piedmont College (second time); November 22, Cullowhee, N. C., State Normal (second time); November 27, Hickory, N. C., Lenoir College (second time); November 28, Elon College, N. C.; December 5, Washington, D. C., United States Pottery Association.

Kerns Honor Guest of Zonta Club

At a recent luncheon of the Zonta Club, of New York, held at the Hotel Martinique, Grace Kerns, the well known soprano, was the guest of honor. This organization has been formed in recognition of the success of professional women. Miss Kerns has the signal honor of being chosen to represent the branch of music of which she has been such a successful exponent for considerable time, her versatility extending to everything in her chosen line except opera.

Haarlem Philharmonic Holds Board Meeting

There was the usual large attendance of officers and directors of the Haarlem Philharmonic Society at the monthly meeting of the board on January 6 at the Waldorf-Astoria. The president, Mrs. Everett M. Raynor, presided. Reports were read, and were of the greatest interest, proving that the wheels of the society are moving with precision and rhythm.

Gertrude Weinstock (Gitta Gradova) Is an Esther Harris Pupil

The following letter from Esther Harris, the widely known piano teacher and head of the Chicago College of Music, is self-explanatory:

January 2, 1924.

To THE MUSICAL COURIER:

My attention has been called to an article in your paper in which it was stated that musicians who desired to register complaints could do so either in person or in writing.

I have a complaint to make and would be very pleased if you would give the matter the space it deserves in your estimable paper.

A former student of mine, Gertrude Weinstock, who made a very big success in New York recently, under the name of Gitta Gradova,



ESTHER HARRIS AND HER PUPIL, GERTRUDE WEINSTOCK (GITTA GRADOVA)

is reputed in another musical paper to be a student of another piano teacher of Chicago.

In justice to myself and to the school of which I am president (Chicago College of Music), I would like to inform your readers that Gitta Gradova studied with me for seven long years, taking from two to three lessons per week, lasting from one to three hours, which really means ten years of actual study. Her musical foundation was laid by me and, with my untiring efforts, she has acquired success in the musical world. Her repertoire consisted of about one hundred pieces and thirteen concertos. She has won eleven prizes in this college, from a merit pin to a diamond-ruby medal; her degrees were received at this college, as high as Bachelor of Music, and she has played eleven times with orchestra. In 1919 she gave me her picture on which she wrote "To Esther Harris, the woman who has made me what I am."

I do not believe that any teacher can claim any pupil unless they have studied four years, taking two lessons a week. I have received advanced students from the best teachers in Chicago, who were big talents, and I would never bring them out before the public until they have been with me for at least four years; whereas other teachers will immediately bring them out within a very short time, thereby getting the credit which the former teachers really deserve.

I would greatly appreciate it if you will make mention of this in your paper, and give this matter your attention.

Very truly yours,

(Signed) ESTHER HARRIS.

Seidel's Coming Dates

Toscha Seidel played in Plainfield on January 15, after which he will go to Dayton, Ohio, where he will appear in a joint recital with Elisabeth Rethberg on January 21. Mr. Seidel then appears in Northampton, Mass., on January 23.

Paule le Perrier in Pagliacci January 24

At the evening concert of the National Opera Club of America, Baroness von Klenner president, on January 24, Waldorf Astoria Hotel, Paule le Perrier will be heard in Pagliacci (in English), told, acted and sung by her.

Teacher of ALLAN McQUHAE, tenor; MARTA MELIS, contralto, at the National Theatre, Havana, with Ruffo, Lazaro and Galeffi; BEATRICE EATON, contralto, with Silingardi Opera Company, Mexico City; MARJORIE MOODY, soprano, soloist with the Sousa Band; and other prominent singers.

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CLEVELAND "POP" CONCERTS CONTINUE TO PROVE POPULAR

London String Quartet Attracts Enthusiastic Audience—
Greater Cleveland Lutheran Chorus Delights—Sym-
phony Concerts Feature Strauss and De Gomez—
Singers Club Gives Program—Municipal Course
Third "Prom" Concert

Cleveland, Ohio, January 8.—Lighter forms of music prevailed at the second evening pop, or promenade concert, as they are styled, on December 4. Allen McQuhae, former Cleveland tenor, was soloist and noticeably added to his many laurels. His appearance was the signal for prolonged applause. The first number, the familiar Handel Ombra mai fu, was delivered in true oratorio style. His second offering was the Pagliacci and Vesti la giubba, which again brought forth storms of appreciation. A final group of Irish ballads proved equally popular with the audience. The overture to Martha was a gay opening for the evening. Valse Lente and Pizzicati, from the Ballet Sylvia, followed; the latter played so well it had to be repeated. Irish Rhapsody, by Victor Herbert, proved delightful, and as an encore the orchestra gave Skilton's War Dance. The intermezzo from Cavalleria Rusticana, with Arthur Shepherd at the organ, met with marked approval.

As a close, Caucasian Sketches, In the Aul and March of the Sardar, with the viola and English horn in the first named, by Carlton Cooley and William Lym, were played.

THE LONDON STRING QUARTET.

The popularity of the London String Quartet is great indeed. Since drafting its able first violin to lead the first violin section of the symphony, interest in this group has seemingly doubled. The ballroom of Wade Park Manor was filled on December 5. Local interest was added by the assisting artist, Beryl Rubenstein, who played the piano part in the Schumann quintet.

Beethoven's quartet, Opus 18, No. 26, opened the program. A novelty of interest was the Peter Pan suite, by Walford Davies, dedicated by the composer to the quartet. Peter's Glad Heart, Peter's Lullaby to His Mother, and Peter and the Fairies are the titles of this delicate and fanciful tone picture. The Schumann quintet in E flat was splendidly effective, showing Mr. Rubenstein at his best.

GREATER CLEVELAND LUTHERAN CHORUS IN FIRST CONCERT.

Before a large audience the Lutheran Chorus gave its first concert of the season on the afternoon of December 16. Prof. Edward Rechlin, organist of Emmanuel Lutheran Church, New York City, was the soloist. His playing was brilliant and found instant favor with the audience. His improvisations and Bach compositions won the approval of all. With Estella Gockel at the piano and Prof. Rechlin at the organ, the Young People's Symphony Orchestra accompanied the chorus individually and collectively. The chorus numbers 200. F. W. Strieter, its director, has accomplished much with this body of singers in the two years of his service with them.

SIXTH PAIR OF SYMPHONY CONCERTS.

On December 13 and 15, Richard Strauss and Victor deGomez were co-stars at the sixth pair of symphony concerts, the one in person, and the other in the reading given by Director Sokoloff, of his Till Eulenspiegel's Merry Pranks.

Mr. deGomez played the Saint-Saëns concerto in A minor. Since coming to Cleveland as the head of the cello section, this artist has acquired a reputation both as soloist, and for having built up a cello section equal to any of the large orchestras.

Weber's overture to Euryanthe opened the concert, and a most auspicious beginning it made. The Mozart Symphony in G minor was given a charming rendition.

THE SINGERS CLUB CONCERT.

The Singers Club, 100 strong, under the capable direction of Edwin Arthur Craft, and accompanied by the Cleveland Orchestra, on the evening of Tuesday, December 18, offered a pretentious program. Creation's Hymn, by Mohr—the opening number—was excellently rendered. A Dirge for Two Veterans, poem by Walt Whitman, set to music by Gustave Von Holtz, was the chief offering of the evening. That Mr. Craft led his men ably through it, goes without saying.

Alice Shaw Duggan, contralto, with the club, sang the Brahms Rhapsody, displaying a fine voice and splendid musicianship. Solos were sung by Warren Whitney and Dreda Aves, both of whom responded to encores; James McMahon, basso, and Harry Dunham, baritone.

A Song of the Camp, sung a capella, and with the humming of Annie Laurie incorporated into the ballad, was one of the features of the evening.

MUNICIPAL CONCERT COURSE.

The Symphony Orchestra and the Metropolitan Grand Opera Quartet gave the fourth and last of the concerts in the Public Auditorium the afternoon of December 30. The members of the quartet were Frances Alda, soprano; Merle Alcock, contralto; Rafael Diaz, tenor; and Lawrence Tibbett, baritone. Mme. Alda sang two Puccini selections, Visi d'Arte, from Tosca; and Un Belle Di, from Butterfly. Her final encore was The Last Rose of Summer. Merle Alcock is a favorite here, and sustained her reputation in My Heart At Thy Sweet Voice, Saint-Saëns. Mr. Tibbett is a newcomer on our concert stage and earned instant welcome as also did Rafael Diaz. The concerted numbers were the final trio from Faust and the quartet from Rigoletto. The orchestra accompanied both Mme. Alda and Miss Alcock in their operatic excerpts, and the two concerted numbers.

The symphony orchestra was an important addition to the concert. The auditorium is so vast that the body of players on the stage warmed up the audience for the soloists. Finlandia, by Sibelius, opened the program, and the Blue Danube Waltzes, with the prelude to the third act of Lohengrin, were the other offerings.

THIRD PROMENADE CONCERT.

On January 4 Renee Chemet laid persuasive bow to the strings as she made her initial appearance before a Cleveland audience. She played the Slavic Dance, by Dvorak; three movements of Symphony Espagnole, for violin and orchestra, by Lalo; and a group of selections to the sympathetic piano accompaniment of Arthur Shepard.

There were only four numbers for the orchestra, but this

meant that the audience was to exercise its repetitive rights, which it did royally. The overture to Orpheus in Hades, by Offenbach, proved to be so old that it possessed the flavor of novelty. The Berceuse from Jocelyn, solo horn played by Louis Dufrasne, was lovely, and had to be repeated. Selection from Aida followed the half hour intermission and the ever popular Rakoczy March closed the concert.

M. B. P.

LONDON

(Continued from page 5)

been heard in the recent concerts of the Bach Choir, conducted by Vaughan Williams, and the Oriana Madrigal Society, conducted by Scott Kennedy. At the former a new TeDeum by Vaughan Williams roused special interest, while the repetition of his Pastoral Symphony was received with less enthusiasm. At the Oriana concert some new part-songs by Arnold Bax and Armstrong Gibbs impressed me favorably, though they show too decided a tendency toward the intentional mediaevalism of the modern English school, delighting in modal effects that threaten to become as stereotyped as the nearly related whole-tone idiom of the modern French.

A feature at some of the concerts I heard in London this time is the smoking in the audience. "Smoking permitted" is an increasingly frequent notice upon programs. It is perhaps the only way of competing with the music halls and increasing the average male attendance. Few Englishmen are happy unless they are smoking. Why not make them happy?

OPERA AND "OPERA."

Opera there is none in London at present—at least opera in the accepted sense—except at the "Old Vic," where a "Mozart Festival" is in full swing. The British National Opera Company is to start its London season in Covent Garden in the middle of January, and the schedule, comprising two native works, is already out. And then, unless the protest of the Musicians' Union against the importation of a foreign orchestra is effective, the Vienna Opera will make its much-heralded visit. Meantime, however, the advertising columns of the daily papers feature two things under the heading of "Opera" that would hardly have that distinction bestowed upon them at home. One is Bethlehem, by Rutland Boughton, which succeeds that composer's immensely successful Immortal Hour, and the other is Love in a Village, with music by old Dr. Arne, a logical successor to the Beggar's Opera, which reached something like its 1450th performance at the Lyric Theater, Hammersmith, and was given a memorable farewell at its last performance a few nights ago. This was turned into a rousing celebration by the "fans," some of whom had witnessed fifty per-

formances and more! The occasion was celebrated by editorials in every London newspaper, by interviews and pictures and in ways that the famous "Mr. Gay" in his eighteenth century never imagined.

Well, Isaac Bickerstaffe's tame humor in Love in a Village is hardly a match for the fine satire of Mr. Gay, and the graceful classical melodies of Dr. Arne, sometimes almost Mozartean, lack the catch and snap of the popular ballads that the foxy old Dr. Pepusch used. Moreover, the production of Love in a Village, though tasteful in a purely optical sense, is amateurish and rough, so that the producers can hardly look forward to a four year's run at their Everyman Theater near the Hampstead Heath.

NATIVITY OPERA.

As for Rutland Boughton's Bethlehem, it was a sad disappointment, too. I have not heard The Immortal Hour personally and cannot say if the enthusiasm of Londoners was justified. But the very designation of this piece as a "music drama" is a bit of rare arrogance. There is no drama and very little music, when one takes away the old Christmas carols with which the various tableaux are interspersed. These would have been delightful had they been sung in tune and sung by Somersetshire country people (as was done in the original Glastonbury production) instead of stage angels ranged alongside the scenery. As a community pageant, done by a community whose real naïveté corresponds with the artificial naïveté of the tunes, this quasi-ancient nativity play might have some justification; set before a metropolitan audience it is an imposition. It is the fa-la-la style of composition run into the ground.

Still, as far as the audience was concerned even this performance seemed to add to the Christmas spirit, and the exhortation not to applaud was followed out of respect rather than disappointment. It goes to show, once again, that the English people are not only the most well-bred but the most unexciting in the world. And yet, just at this juncture a little discontent would do no harm!

CÉSAR SAERCHINGER.

Nikisch to Return Next Season

Mitja Nikisch will make his fourteenth orchestral appearance in this country when he appears as soloist with the State Symphony Orchestra on January 23 at Carnegie Hall. His last New York appearance this season is announced for February 17, in recital, also at Carnegie Hall. He will then make a trip to Detroit to appear with the Orchestra under Gabrilowitsch. Immediately following that engagement, he is scheduled to sail on the S. S. Pittsburgh for England to fill engagements booked for him there by the Daniel Mayer Company, Ltd.

Mr. Nikisch will return next season for a short American tour, beginning January 1.

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MME. JERITZA GOING TO THE BOW-WOWS.

Last week there was a special matinee at the Metropolitan Opera House, Mme. Jeritza singing *Thais* for the benefit of the Ellen Prince Speyer Hospital for Animals. A few days before she sang, Mme. Jeritza visited the hospital to see just what she was going to sing for. The man in the picture is Dr. Bruce Blair, veterinary in charge of the hospital. (© Underwood & Underwood)



ALBERT COATES AND MRS. COATES

arrived last week Wednesday, on the S. S. Laconia and at ten o'clock Thursday morning Mr. Coates was in Rochester to begin his first rehearsal with the Rochester Philharmonic Orchestra, which will be in his charge for the balance of the season. In the spring he will bring his orchestra to New York for one concert. (Photo © Underwood & Underwood)



DEVORA NADWORNEY, contralto, who sang for the Rubinstein Club on Presidents' Day, January 8, was soloist at the Bank's Glee Club concert, Carnegie Hall, New York, January 9, and left on January 10 for a concert tour in Maine.



PAPA CHAMLEE SHOWS ARCHER HOW TO PLAY.

Here is Mario Chamlee, the well known Metropolitan tenor, instructing his little son, Archer, in the art of running an electric railroad, which Chamlee Senior presented to Chamlee Junior at Christmas time. It looks as if papa might have bought the railway with his thoughts for Archer and half a dozen for himself; it is also rumored that the tenor will take the young gentleman to the circus next spring. (Fotograms photo)

KATHARINE GOODSON.

Another American tour is announced for Katharine Goodson, pianist, by the office of Catharine A. Hamman. The noted English pianist will arrange her foreign bookings for the coming season so as to allow her a longer stay in America than was possible this season. However, Miss Goodson was here long enough to prove that she is and remains one of the great mistresses of the keyboard. Her next trip to America will be en route to Australia where she is an especial favorite.



ANNA CASE SPENDS CHRISTMAS IN CALIFORNIA, where she was snapped sitting in an orange tree in Los Angeles. Miss Case is at present in Cuba, where her first concert was scheduled to take place in Havana on January 8.

MARGUERITE D'ALVAREZ, YEATMAN GRIFFITH AND NAN HUNT.

Marguerite D'Alvarez (left), well known contralto, at whose advice Nan Hunt (right), English soprano, has come to New York City from Wellington, New Zealand, to study with Yeatman Griffith (center), American singing master of international fame.





RHEA LEDDY.

Fifteen-year-old mezzo-soprano, having a range from low G to high D, is a pupil of Frederic Warren. Miss Leddy studied with Mr. Warren in his master course in Buffalo last summer, and progressed so satisfactorily that she followed her teacher to New York for further study. The unusual talent of this young singer prompts Mr. Warren to predict for her a brilliant future.



PADEREWSKI.

This is one of a set of three studies in bronze recently completed by the well known American sculptress, Malvina Hoffman, showing Paderewski as Man, Statesman and—the one pictured here—Artist. The expression was suggested by the pianist's habit of closing his eyes and bowing his head in ecstasy while playing a certain lyrical passage in one of the Chopin mazurkas. (© Malvina Hoffman)



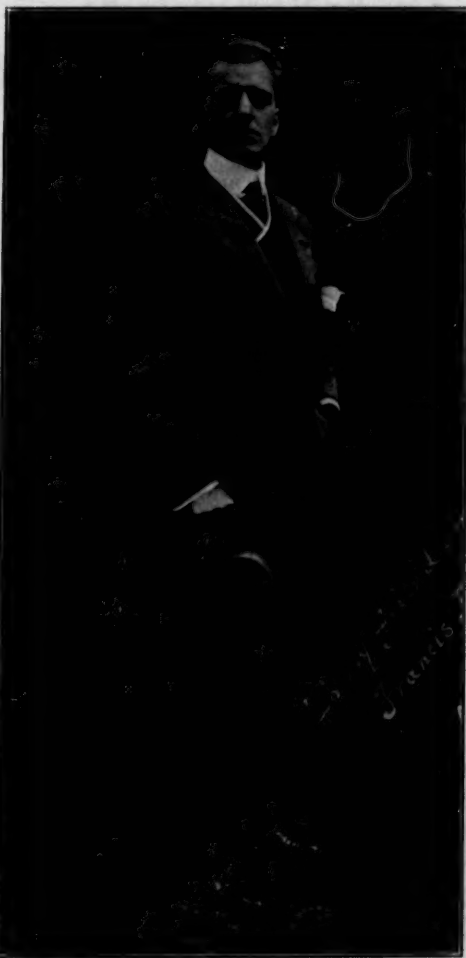
AMY WARD DUFEE.

contralto, who gave a song recital at the Percy Rector Stephens Studio on Monday evening, January 7. This month Mrs. Durfee will appear in Providence in joint recital with Stuart Ross. (Photo by Edwin F. Townsend Studios)



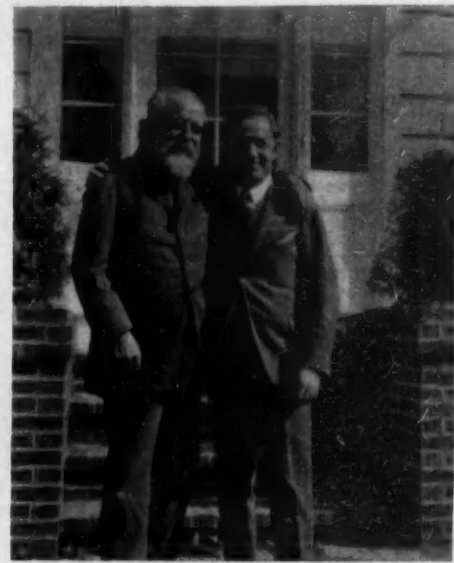
NINA MORGANA.

soprano of the Metropolitan Opera Company, as Jemmy in William Tell. Miss Morgana, who has already sung the roles of Gilda, Rosina, Nedda and Micaela, has added the role of Jemmy in the revival of William Tell, bringing to the part an unusual vivacity and making of it a "really artistic interpretation." Pitts Sanborn in the Evening Mail said: "There is likewise a new representative of Tell's son in dainty Nina Morgana, who wins all hearts and charms all ears in any role she undertakes," and Frank H. Warren said among other flattering remarks: "Still more appealing was her intelligent acting for she managed to make Jemmy something of a figure." (Photo © by Mishkin)



MAESTRO SEISMIT-DODA.

A recent photograph of the eminent Italian vocal instructor and well known ceramic composer, Maestro Cavaliere Albano Seismit-Doda, member of the Royal Academy of St. Cecilia, Rome, Italy.



OTTOKAR SEVCIK AND JULES FALK.

photographed at New Rochelle, N. Y., prior to Prof. Sevcik's sailing on the George Washington on December 13.



EDGAR VARESE.

organizer of The International Composers' Guild, whose Octandre was given at the concert of January 13. (Esta Varese photo)



HENRI SCOTT.

William Wade Hinshaw announces that he has secured Henri Scott, the well known basso, to head his company presenting Mozart's Impresario on the road next season, replacing Percy Hemus who has sung the part for several years. Mr. Scott is a well known opera singer, having appeared at various times with the Hammerstein company at the Manhattan Opera House, the Chicago Opera, and the Metropolitan Opera, as well as singing in opera in Italy. Mr. Scott will also sing in the alternate bill presented by the same company, Mozart's Bastien and Bastienne, and Pergolesi's Maid Mistress.

FIRST NATIONAL EISTEDDFOD IN UTICA A GREAT SUCCESS

Utica, N. Y., January 6.—The first national Eisteddfod was held at the State Armory on December 31 and January 1 and achieved all the success expected of it. Dr. Daniel Protheroe was a worthy judge and a fair one. The attendance for the two days varied with each session, though it remained within the 3,000 margin. When the competition took place on Tuesday afternoon, which awarded the honors to the Orpheus Male Glee Club of Wilkes-Barre, against which the Haydn and the Amsterdam Male Chorus were measured, Dr. Protheroe reviewed minutely the musical qualities of each chorus. Amsterdam was the initial performer, offering Dr. Protheroe's own composition, Drontheim, and MacDowell's Dance of the Gnomes. However, it was the Orpheus Club that drew expressions of anticipated satisfaction when it was announced that this was the superior chorus. Gwilym Amos, its director, is largely responsible for this success and to him goes the gratitude of the organization.

The mixed chorus competition closed the New Year's night session, and there was some surprise at the defeat of the Philharmonics by the Wilkes-Barre singers, who again proved their superiority.

The soloists to appear were Nancy Richards, harpist, and Rhys Morgan, tenor. Both artists were recipients of much applause.

An interesting contest was that of the collegiate glee clubs, comprising those of Colgate, Columbia, Syracuse, and Hamilton, which won out in the order named.

Among the speakers heard were Dr. Samuel M. Evans, and the Hon. James J. Davis, Secretary of Labor.

Credit for the success of this first national Eisteddfod is due R. Norris Williams, president of the Cymreigyddion Society; Rev. T. C. Edwards, conductor; Dr. Daniel Protheroe, Rev. John O. Parry, D.D., of Cambria, Wis.; T. P. Edmunds, of Poughkeepsie, N. Y.; Mrs. John D. Jones, David Parry, Frances Griffith, Elmer Brownell, Priscilla Owens, E. Herbert Evans and Arthur M. Roberts.

The entire results of the Eisteddfod competitions are as follows:

Monday Evening—Solo, young people between sixteen and twenty-one years of age. King of Love, prize \$5, won by Inez Becker, Utica. Recitation, Y Casglwr Bach, prizes \$3 and \$2, won by Robert C. Owens; second, John P. Jones, Ithaca, Cornell or trombone solo, prize \$5, won by Samuel Vyner; second, Roger Desbrosses. Cycle of songs, The Browning Lyrics, prize \$50, won by Harry Morgan, West Pittston, Pa. Recitation, Edith Cavell, the Night Before Her Death, prize \$10, won by Ceridwen Davies, Plymouth, Pa. Contralto solo, Palm Sunday Lullaby, prize \$10, won by Dora Bard, Mount Vernon. Instrumental trio, Schubert's Serenade, prize \$12, won by William H. and Wilma Williams, and Margaret Griffiths. Radio descriptive diagram, prize \$10, won by Glyn Daymont. Composition of poetry, prize \$5, won by Robert Thomas. Duet, children, The Bird Song, prize \$6, won by Mair and Vera Jones.

Consolation prizes, Margaret and Sara Ellis and Florence Williams and Viola Roberts. Poetry, prize \$10, won by the Rev. Penlyn Jones, Old Colwyn, North Wales. Collegiate Glee Club competition prize, \$1,000, won by Colgate University; Columbia, second, Syracuse, third.

Tuesday Morning: Recitation for children under twelve years of age, Cwharen a Themastawyn, first prize, \$2, won by Selina May Parry; second, Gwennie Owens; third, A. Lloyd Owen. Solo for children under nine years of age, White Butterflies, first prize, \$2, won by Dilys Jones; second, Winifred Lloyd, Waterville; third, Horace Jones; fourth, Anna May Jones. Piano solo for those under twelve years of age, Dancing Sparks, prize \$3, won by Roger Jones, Whitesboro; second, Blanche Phelps, Remsen; third, Mary Harvey, Boonville. Violin solo for children under sixteen years of age, Sextet, prize \$5, won by Arfon Griffith; second, Hugh Roberts. Action song for children, any selection, prize \$25, won by Husky Sailors, led by Mrs. S. J. Evans. Short story, won by T. P. Edmunds, Poughkeepsie, N. Y. Children's chorus competition, Song of the Brooklet, prize \$50, won by Excelsior Girls' Chorus of Utica; second, St. David's Junior.

Tuesday Afternoon: Solo for children between nine and twelve years. Dreams, prize \$2.50, won by Sara Ellis; second, Bladen Jones; third, Mary Harvey, Boonville; fourth, Nellie Owens. English recitation for those be-

tween twelve and eighteen years. The Old Arm Chair, prize \$3, won by Nesta Edwards; second, Lazella Banville. Piano solo for those between twelve and eighteen years. Etude Megnonne, prizes of \$5 and \$3 divided between Mary Nightingale and Linda Di Lorio; second, Myrtle Philpott. Church choir competition, The Lord Is My Shepherd, prize \$160, won by Bethany Church Choir; second, \$50, Peniel Church Choir, Graanville. Essay for women, Moral Courage, prize \$20, won by Mrs. R. D. Evans, Groeslon Canarvon, North Wales. Welsh recitation for women over eighteen years, Er Mwyn y Mongol, prize \$10, divided between Ceridwen Davies, Plymouth, Pa., and Mrs. Grant Roberts, West Pault, Vt. Solo for children under sixteen years, The Scare Crow, prize \$5, won by Carmilla Elefante. English recitation for men over eighteen years. Address by Hon. James J. Davies, prize \$10, divided between David J. Williams, Wilkes-Barre, Pa., and John H. Williams, Utica. Baritone solo, The Patriot Song, prize \$10, won by Roland James, Schenectady. Male chorus competition, Drontheim, and Dance of the Gnomes, prize \$1,000, won by Orpheus Male Chorus, Wilkes-Barre.

Tuesday Evening: Bass solo, The Three Shipwrecks.

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prize \$10, won by Samuel Davies, Plymouth, Pa. Parchment shade contest, prize \$30, Dorothy M. Leard awarded \$20, and Catherine Lloyd Benton awarded \$10. Soprano solo, Memories, prize \$10, won by Inez Becker. Welsh recitation for men, Araeth Tomos Bartley, prize \$10, won by David Owen. Duet, tenor and bass, Darkness and Light, prize \$12, won by John M. Jones and Tom G. Jones. Cycle of songs for women, In Summer time, prize \$50, won by Mrs. A. H. Lohman, Kingston, Pa. Essay adjudication, What Are the Requisites to Secure a Successful Future for the Eisteddfod, prize \$30, won by the Rev. W. H. Jones, Gwallter, Montreal, Canada. Ladies' chorus, The Swallows and Spring of Youth. Excelsior, the only chorus appearing, awarded the conditional prize of \$100. Tenor solo, Forth to Battle, prize \$10, won by T. Williams, New York, a former Utican. In memoriam poetry, prize \$25, won by George W. Bowen, North Scranton, Pa. Mixed chorus competition, Let God Arise, and When Summer Merry Days, \$1,000, won by Sheldon Mixed Chorus, Wilkes-Barre, Pa.

St. Cecilia Club in Novel Program

The St. Cecilia Club, Victor Harris, conductor, will give its first concert this season in the regular series for members in the Ball Room of the Waldorf-Astoria on Tuesday evening, January 22. The club of women singers, 135 in number, will include in its program a number of composi-

tions specially composed for it and done for the first time. Among the composers so represented will be Bruno Huhn, Carl Deis, Frank Bridge and Josef Hollman. In addition, there will be performances of works by Nevin, Chadwick, Edward German, Saint-Saëns and a group of interesting folk songs by Josef Shuk. The assisting artist will be Gutia Casini, cellist.

National Opera Club Meeting

Featuring Charlotte Lund in her operologue, The Marriage of Figaro, at the January 10 meeting of the National Opera Club of America, Waldorf-Astoria Hotel, Basses von Klenner, founder and president, with violinist Max Bild playing solos, the afternoon found a large and highly interested audience in attendance. The versatile Miss Lund gave the story of the opera, sang the principal soprano arias, and united in duets with N. Val Peavey (who is also a pianist). Her clear and full soprano tones, her facile English, her humor and thoroughness caused and retained attention throughout. Mr. Bild showed his fine control of the violin in Sarasate's Gypsy Dances, a Mozart menuet and Hummel waltz, and he was roundly applauded, for he performed with taste and broad tone. Mrs. Nathan Loth, prominent member of the society, played his accompaniments with sympathy. Mrs. Owen Kildare's review of current musical events are always interesting, and among announcements was that calling attention to the tenth annual opera performance and ball, January 24. An act from Cavalleria Rusticana and Pagliacci will be given in condensed form by Paule LePerrier, she telling the story and singing and acting in costume as well; this will be broadcasted by WJZ. Delegates to the City Federation meeting were elected, two of these being Mme. von Klenner and Mrs. Goldzier.

It was moved, seconded and unanimously voted to give the German Wagnerian singers every support.

Caroline Lowe Studio Notes

Caroline Lowe, the well known vocal teacher and coach, is having an unusually busy season and finds her free time very limited, a large class of pupils demanding most of her time. She has some very good voices, and many of her pupils are securing fine engagements. Mme. Lowe finds especial satisfaction, however, in working with voices which need correction, or which have particularly difficult problems in tone production to be worked out, and she has secured some gratifying results in such cases.

Among the activities of her pupils outside the studio a few are as follows: Betty Blanke, soprano, has had several recent engagements and will sing at a club concert at the Waldorf-Astoria on January 26; Goode Montgomery is a singer and solo dancer in the Ziegfeld Follies; Frederick Loesher, tenor, is soloist of the First Baptist Church in Ridgewood, N. J.; Charles Hoerning, baritone, is soloist of the First Church of Christ, in Jersey City, where his work is greatly appreciated; Ralph Pembleton, tenor, who sang for the series of the Federation of Shakespeare Clubs, was highly commended by Mona Morgan, the Shakespearean reader of the series, for his splendid and enjoyable work; Sam Cibulski, tenor, is singing at St. George's Church; Louise W. Truscott, soprano, sang twice in December for a radio recital, station W O R.

A number of Mme. Lowe's other students are planning public appearances.

Marie Roemaet Rosanoff to Give Recital

Marie Roemaet Rosanoff, 'cellist, will give a recital with a small orchestra conducted by Willem Willeke, at Aeolian Hall, on Thursday evening, January 24. Her program will include a Boccherini concerto, a Bach unaccompanied suite, and other works by Beethoven, Schmitt, Faure, Willeke, Granados and Popper. Raymond Bauman will be at the piano.

Reengagements for May Korb

May Korb is booked for two re-engagements. On January 22 she reappears with the MacDowell Club at Williamsport, Pa., and on February 12 at Dartmouth College, Hanover, N. H.

Kremer for Winnipeg

Isa Kremer is appearing January 22 in Minneapolis, and on January 24 in Winnipeg.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending January 3. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(The Arthur P. Schmidt Co., New York)

MELODIES OF OLDEN TIMES (violin and piano), by G. A. Grant-Schaefer.

WINTER WINDS (violin and piano), by Gail Ridgway Brown.

VENETIAN SERENADE (violin and piano), by Gail Ridgway Brown.

A SONG OF SUMMER (violin and piano), by Gail Ridgway Brown.

WISTFULNESS (violin and piano), by G. A. Grant-Schaefer.

BALLETO (violin and piano), by G. A. Grant-Schaefer.

SUPPLICATION (violin and piano), by G. A. Grant-Schaefer.

(Allan & Co., Proprietary Ltd., Melbourne)

FAIRY TALE (song), by Laszlo Schwartz.

WHY DO I LOVE YOU SO? (song), by Laszlo Schwartz.

(Oliver Ditson Co., Boston)

OH, LET ME EVER KNOW THEE NEAR TO ME (song), by Alexander Macfadyen.

CRADLE SONG FROM PSKOVITYANKA (song), by Rimsky-Korsakoff.

MY FLOWER OF LIFE (song), by Samuel Richards Gaines.

JESUS, THE VERY THOUGHT OF THEE (song), by Alfred Wooler.

THE OPEN ROAD (song), by William Stickles.

DEEP IN THE NIGHT (song), by Janet Grace.

ELEGY (song, with violin or cello obbligato), by Jules Massenet.

MEMORY'S HARBOR (song, with violin obbligato), by Robert Coverley.

SIX PURPLE VIOLETS (song), by Dagmar de Corval Rybner.

SELECTIONS FROM LOHENGRIN (for piano), edited by J. O. von Prochazka.

(The H. W. Gray Co., New York)

CHARITY (cantata), by N. Lindsay Norden.

(J. Fischer & Bro., New York)

IN SUMMER WHEN THE DAYS WERE LONG (song), by Frederic W. Root.

CHEER UP (song), by Frederic W. Root.

FROM A SUFI'S TENT (song cycle, four voices and chorus), by Lily Strickland.

UNDER THE GREENWOOD TREE (part song for men's voices), by James P. Dunn.

A PRINCE CAME A-WOOING (part song for women's voices), by O. Merikanto.

SIGH NO MORE, LADIES (part song for women's voices), by W. Lester.

WHO IS SYLVIA? (part song for women's voices), by W. Lester.

IT WAS A LOVER AND HIS LASS (part song for women's voices), by W. Lester.

COME AWAY, DEATH (part song for women's voices), by W. Lester.

(N. Simrock, G. M. B. H., Berlin)

BRIEFE ZWEIER LIEBENDEN (songs), by Wilhelm Rinkens.

KLASSISCHE HEFTE, for violin and piano (volumes I, II, III published separately), by Ossip Schnirlin.

KONZERTSTUCK, for piano and orchestra (op. 74), by Robert Kahn.

DREI PRALUDIEN (for piano), by Paul Kletzki.

DREI GESANGE (songs), by Paul Kletzki.

LIEDER AUS EINER KLEINEN STADT (songs), by Paul Kletzki.

(Arthur P. Schmidt Co., Boston)

Canterbury Bells and Yellow (Songs)

By W. J. Marsh

Two rather pleasing songs by a composer who has decided originality of thought but hardly makes the most of it. The treatment of voice and accompaniment is interesting and often effective, but the little poems chosen for setting give the composer little scope for his evident abilities. There are also curious accents on certain syllables that one does not know whether to commend or not. But original they certainly are, and obviously, too, not matter of accident but of well considered intention. These songs should arouse interest.

The Little Brooklet and A Violet in Her Hair (Songs)

By Robert Braine

The composer of these songs has evidently not been touched by the progress of the world. He must live in some backwater where the tide never turns. His sense of ancient folk idioms has rested unmoved and unchanged through the years, and these songs are as simple and as sweet as if they had been written by our great-grand-

fathers. There are, undoubtedly, many, many people who will like them.

Will o' the Wisp (For Piano)

By Edgar L. Bainton

This is a study of a much higher order than much that comes to the hands of this reviewer. The composer has something to say, he has a poetic feeling, he has musical sense and an understanding for the proper uses and proper limits of modulation. It is a fine, dainty piece and teachers will like it.

(Chappell-Harms, Inc., New York)

A Flower from Memory's Garden (Song)

By Jack Thompson

The natural joke would be to say: "It is." But, as a matter of fact, it is not. There is no copy of other songs about it. It may be a memory, but, at least, not of other popular songs. A simple ballad it is, with a rather unusually well made accompaniment. It strikes one as being British in type and style—and perhaps it is.

Life's Roadway (Song)

By A. Emmett Adams

A ballad with a short verse and a long refrain. Very popular of style, and likely to be popular.

(Chappell & Co., London, Chappell-Harms, Inc., U. S. agents)

Dolores, and A Jewelled Rosary, by Teresa Del Riego; Among the Willows, and Daffodils in London Town, by Montague F. Phillips; The Market, by Molly Carew; A Song of Quietness, by Haydn Wood.

One of these is amusing, the rest are just songs. The amusing one is called the Market and is by Molly Carew. It is a gay little thing, simple, unaffected, charming. The others—well, they are all just average songs. They are good in spots, but not one of them seems to hold the big thrill.

Mendin' Roadways, by Eric Coates; Colinette, and The Net Mender, by R. C. Clarke.

Three songs of popular character. Very nice, all three, suitable to parlor performance or for personal amusement—which is the thing many such songs serve best. Nothing modern nor difficult about them. Just good songs.

(Composers' Music Corporation, New York)

Bach Fantasy in C Minor

Revised by Rudolph Ganz

A beautiful edition of this classic work, splendidly edited and fingered. A real addition to the literature of piano studies.

Like a Singing Bird (For Piano)

By Lodewyk Mortelmans

This piece is destined to be popular. It is just the sort that music teachers are looking for for their advanced pupils. Not very difficult, perhaps grade four or five. Very light and flashing, and, best of all, long enough to encourage real practice in the learning—so much of the music now being published is sketchy in the extreme! This covers ten pages of music and offers 'all sorts of variety without

ever wandering away from the original theme and mood. A most excellent work!

(Enoch & Sons, New York)

Faith, by Austin Howe; God Bless You, by Stanley Dickson.

Faith is the simplest of simple songs. Just a plain tune with a plain accompaniment. It is pretty and ought to have some success. God Bless You is much more pretentious, but still just a simple melody with a comparatively simple accompaniment. It develops into a fine end and is vocally effective.

(G. Schirmer, New York)

Meditation

By Charles-Marie Widor; Transcribed for the Piano by Ben Merrill

A simple melody simply and tastefully transcribed. It will be liked by students and teachers. Not especially difficult in spite of some puzzling time divisions. Technically easy, but not meant for small hands.

Daily Exercises for the Flute

By Andre Maquarre

This is no work for beginners. It starts right off at the beginning with complex scales and leads quickly to all sorts of complications. The exercises are all of them musical and pleasantly flowing, and will afford amusement as well as an excellent daily practice to the expert flutist.

(Raffaele Izzo, Naples)

Ave Maria (For Soprano and Piano or Organ), and Sweet Night—Dolce Notte (A Slow Waltz for Piano).

By Alfred Fasano

This Ave Maria is dedicated to and has been sung by Alessandro Gabrielli, the noted male soprano soloist of the Vatican. It is a fine specimen of modern Italian religious music, well constructed, devotional and simple. The melody is flowing and expressive, not at all difficult, and of small range, going up to G and down to E. Most of the melody lies well in the middle register, a fact that renders the work particularly applicable to use in church. The words are in Latin.

The slow waltz, Dolce Notte, is an excellent piece of dance music. The opening theme is unusually attractive, and leads by natural progression to the brighter second section and the soft trio. The keys used are G, D and C, and there is no call for great skill on the part of the player. This waltz deserves American publication and proper "pushing," which would no doubt serve to make it popular.

The composer of these two pieces, Alfred Fasano, is a cellist whose ability is such that he will be heard of whenever opportunity serves to give him a public appearance here. Meantime his compositions are worth while and will repay an examination.

M. J.

Patton "Electrifies" Norwalk Audience

Recently Fred Patton sang the baritone role in the performance of Handel's The Messiah given by the People's Chorus of Norwalk, Conn. After his appearance, the director of the chorus, Lucy Marks Morrison, sent the following telegram to the artist's managers: "Fred Patton's singing of Messiah electrified audience. He is incomparable."



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ACROSS THE COUNTRY

Beaumont, Tex., December 19.—The Beaumont Musical Society, with William Kirpatrick director, gave its second annual presentation of Handel's Messiah, at the First Methodist Church last evening. Nellie Cooper presided at the organ and Ray Kent at the piano. The chorus consisted of 100 voices with the following as soloists: Elaine Benckenstein, soprano; Theresa McClave, soprano; Florence Granger, contralto; Tom Fowler and James Baird, tenors; Tom Lamb, and George Keller, basses.

At the recent Texas State Teachers' Association in Fort Worth, the music section held an interesting one-day session, with Lena Milam, of Beaumont, as chairman. Speakers were State Superintendent S. M. N. Marrs, on Legislation in Regard to Public School Music; and Dr. F. L. Reed, director of the music department of State University, Austin, on Music Appreciation. Demonstrations were given by children of Fort Worth schools, under the direction of Alva C. Lochhead, supervisor of music. L. M.

Boston, Mass. (See letter on another page).

Cheyenne, Wyo., December 31.—Christmas was celebrated with excellent music in the various churches. At St. Mary's Cathedral, the male choir rendered Mozart's twelfth mass at five o'clock in the morning, and again at ten. The choir was directed by Mrs. T. Joseph Cahill, organist of the cathedral.

A pageant, When the Star Shone, was presented the Sunday night before Christmas by the members of the Congregational Sunday School, and at the First Methodist Church on the same date. Laura Lee, organist-director, offered a splendid program entitled The Christmas Story in Song.

The Cheyenne Choral Club—forty strong—gave cheer to the sick and shut-ins on Christmas eve by singing carols from eight to ten o'clock. Mrs. T. J. Cahill was the director. After a half hour of carols in the corridor of Memorial Hospital, the chorus sang around a Christmas tree in City Park.

Directed by Mrs. James Mackay, the vested choir of St. Mark's Episcopal Church, augmented by about fifty voices, sang Handel's oratorio, The Messiah, on the evening of December 30. The solo parts were taken by J. W. Richardson, tenor; W. S. Hays, basso; Mrs. Sam Thompson, Mrs. L. R. Townsend, and Mrs. N. W. Collins, sopranos; and Mrs. James Mackay, alto. Mrs. Charles A. Bennett, organist of the church, was the accompanist. W. L. L.

Chicago, Ill. (See letter on another page).

Cincinnati, Ohio. (See letter on another page).

Cleveland, Ohio. (See letter on another page).

Convent, N. Y., December 27.—Myra Hess was the soloist on the evening of December 11 at College and Academy of St. Elizabeth. Her program included Bach, three preludes and fugues; Chopin, sonata in B flat minor; and Schumann's Papillons. W. H.

Detroit, Mich. (See letter on another page).

Easton, Pa., December 1.—A large audience was attracted to the organ recital given in Colton Memorial Chapel on Sunday afternoon by the organist of Lafayette College, Thomas Yerger. Mr. Yerger was assisted by L. Forrest Free, baritone, and Calvin T. Metzger, violinist. Mr. Yerger played numbers by Kramer, MacFarlane, Burgmuller, Rachmaninoff, Gordon Balch Nevin, and James H. Rogers.

Elizabeth L. Youngkin, pupil of Charles Maddock of this city, gave a recital at Mansfield Normal School, Mansfield, Pa. Miss Youngkin also appeared at Athens, Pa., playing Grieg's E minor sonata; a group by MacDowell; and third ballade, Chopin.

At the Hay School of Music, members of the faculty (Helen Gruber, violinist; Meryl Breninger, soprano; and Beatrice Hillpot, pianist) entertained a large audience with a well chosen program.

Maurice Clemmens, long identified with the musical life of Easton, was married on November 24 to Elizabeth M. Kindt. The marriage was performed in The Marble Collegiate Reformed Church, New York City.

On Wednesday, in Colton Memorial Chapel, Lafayette College, the entertainment committee, Professor Plank, chairman, presented Charles Stratton, American tenor. The three upper classes are required to attend the recitals, lectures and entertainments in this course.

The Stellar Quartet, Charles Harrison and Arnold Morgan, tenors; and Theodore Webb and J. Ellsworth Sliker, baritone and bass; rendered an interesting program to a capacity audience in the high school of Phillipsburg, N. J.

Before an audience of 700 in the City Guard Armory of Easton, the Concordia Maennerchor gave its annual concert. The chorus was assisted by May Korb, soprano; Ella Keil, contralto; Irene Rees, pianist; and the Manhattan Quartet of New York City.

An attractive program was presented before the Business Woman's Club in the Easton Public Library, on December 6, by Edna Aurelia Jones, pianist; Thomas Achenback, violinist; and Louis Schuessler, cellist; assisted by Rebeckah Beam, contralto. Miss Beam sang with sincerity and warmth, being especially effective in Lawson's arrangement of the old Highland melody, Turn Ye to Me. G. B. N.

Fort Wayne, Ind., December 31.—The Chicago Symphony Orchestra gave the first concert of the series for the season, secured by the Morning Musical Society, at the Palace Theater, on November 19. The program included Cesar Franck's symphony in D minor; Weber's overture to Der Freischütz; the Dohnanyi suite for orchestra, op. 19; Grainger's Molly on the Shore; Sowerby's The Irish Washerwoman, and Wagner's Vorspiel to Die Meistersinger. Two encore numbers played were Godard's Canonetta and a minuet by Bunzoni. Conductor Frederick Stock and his men were enthusiastically received.

The regular fortnightly programs of the Morning Musical Society started on November 8. Emel Verweire was chairman and did excellent work at the piano as accompanist. Glinka's Trio Pathétique, for piano, clarinet and bassoon, was the opening number, played by Miss Verweire, Dominico Ferlini and Wade John Verweire, on their respective instruments. These, with the addition of William J. Alex-

ander, flute, and John L. Verweire, trumpet, were heard later in the program in Quintour, by Rimsky-Korsakoff. Excellent song groups were given by Clara Zollars Bond, soprano; Amelia Moran Emanuel, soprano, and David Erwin, baritone.

The Musical Arts Club, organized last season by Grace Van Studdiford, former light opera star and now a vocal teacher in this city, has presented several programs this year. The Wishon Quartet, composed of four of her pupils, Valette Lageman, Bernice Salisbury, Esther Lepper and Agnes Wilfitts, was presented in a concert in costume by Miss Van Studdiford at the Little Art Theater. The list included a number of old favorites as well as later compositions. The second part of the program opened with a scene from The Mikado, Miss Lageman appearing as Yum-Yum. The organization is planning a tour of the State.

Alby Beck Bowers, mezzo soprano, assisted by Vera Sessler, pianist, appeared in a recital at Packard Hall on November 20 for the benefit of Hope Circle of the King's Daughter's of First M. E. Church. An ambitious program was outlined, and Mrs. Bowers, a vocal pupil of James Stevens, showed the results of conscientious study. Miss Sessler played a Chopin group in B flat minor.

Honor students of the European School of Music, musical and dramatic departments, appeared in recital at the Little Art Theater during November. The vocal honor student was Anna Wambaugh, whose big number was My Heart at Thy Sweet Voice, from Samson and Delilah, and Helen Rogers, pianist, who played The Bird Sermon, by Liszt, and Rondo Capriccioso, by Mendelssohn, in both of which she proved herself a talented performer.

Rue Virginia Neireiter, twelve year old pianist, who has been studying for four years with Emel Verweire, was presented in recital by her teacher, at Packard Hall, the first part of December. She played her program creditably, evincing natural talent combined with the results of study and good teaching. Her numbers were as follows: Carnival Mignon (Schuett); Chopin prelude, op. 28, No. 15; Chopin prelude, No. 16; Marche Grottesque (Sinding); Chopin C minor prelude; Rachmaninoff prelude in C sharp minor, and Polichinelle; the latter and Sinding's Rustle of Spring being played as encore numbers.

Edward Rechlin, interpreter of Bach music, gave an organ recital in this city again this season at St. Paul's Lutheran Church. Mr. Rechlin was assisted by the Lutheran Choral Society, which was heard in Bach's My Soul Now Praise Thy Maker and two Christmas chorals, the melodies of which were taken from fourteenth century compositions.

The Fort Wayne Musical Club, which was reorganized last year, and has shown much growth in membership and in musical undertakings, has given a number of interesting programs during the present season. Mrs. Abram Jones, who has long served as president, is now honorary president, and Gertrude Schick, piano and theory teacher of the European School of Music, is president of the organization. In the program presented shortly before Christmas, Mrs. Jones read a paper on The Story of the Carol; Miss La Nice Porter gave a review of recent important musical events in the country; and the musical portion of the program consisted of piano selections by Della Scheimann; the anthem, Arise, Shine, for Thy Light Is Come, sung by a quartet made up of Esther Ohneck, soprano; Mrs. E. N. Harper, contralto; Abram Jones, tenor, and Sam Taylor, bass, accompanied by Lola Billman. An enjoyable feature was the work of the Amphion String Quartet, composed of Erwin Stocks, first violin; Elmer Parker, second violin; Allen Tremper, viola, and Harry Polhamus, cello. They played a variation of the Russian National Hymn, by Veit, and Tchaikowsky's Andante Cantabile. The Fort Wayne Mu-

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sical Club Chorus sang Silent Night as a finale to the program.

Two Christmas cantatas were arranged by Roland C. Schafer, director of music in the high schools, and were given just before the Christmas holiday. The first one, The Child Jesus, was sung at the Central High School by Mrs. George Bailhe, soprano; Mrs. Jesse Young, contralto, and D. Ferd Urbahns, baritone, assisted by the Glee Club and Girls' Quartet of the school. The Cantique de Noel was sung by Mrs. Bailhe, and The Infant Jesus by Mrs. Young, while Mr. Urbahns did some fine recitative work. A diversion toward the end of the program was the Indian Lament, by Dvorak-Kreisler, played by Dorothy and Eleanor Pierce, on violin and piano. The second cantata, The Nativity, was sung at the South Side High School a week later with the same soloists and the addition of Paul Harmon, tenor. The cantata was in two parts, The Prophecy and The Fulfillment. The soloists were assisted by the school orchestra of seventeen pieces and the chorus of the school.

E. W. H.

Joplin, Mo., December 31.—On the evening of December 6 the Joplin Choral Association and Joplin Festival Orchestra, with Walter McCray, conductor, and Frederick E. Frevert, accompanist, gave their annual winter concert at the high school auditorium. The program, an attractive one, and rendered in an effective manner, was as follows: Hail, Bright Abode, Tannhauser (Wagner); waltz song, Faust (Gounod); Spirit Immortal, Attilla (Verdi); and Stabat Mater (Rossini). The entire Stabat Mater was given, even the Amen chorus. Indeed, this splendid four-part vocal fugue reflected much credit on soloists, chorus, and conductor. The soloists were Sybil Milleson Johnson, soprano; Sue Webb Fulton, contralto, both of Wichita, Kan.; Roy Campbell, tenor, Kansas City; and Dean Paul R. Utt, bass, Ottawa University, Ottawa, Kan. All made a favorable impression, showing good voices, musical intelligence, and familiarity with this class of work.

On November 12 the Fortnightly Club presented the Victor Artists Quartet—Olive Kline, soprano; Elsie Baker, contralto; Lambert Murphy, tenor, and Royal Dammun, baritone—in a varied program, artistically given and enthusiastically received.

On December 10 the Fortnightly Club presented Renee Chemet, violinist, at the high school auditorium. This charming artist was accorded a veritable ovation.

J. T. V. D.

Lowell, Mass., December 29.—The new organ in the Memorial Auditorium, provided out of a surplus from the building fund, was formally opened with a recital by Elmer A. Tidmarsh, of Rome, N. Y., which was free to the public and attended by a capacity audience. Mr. Tidmarsh gave an excellent program.

A recital was given recently by Pietro Yon of New York, in conjunction with Claire Dux of the Chicago Civic Opera, who gave pleasure to a capacity audience. Miss Dux substituted at short notice for Sigrid Onegin, and made a very favorable impression.

Large as is the Memorial Auditorium, John McCormack had no difficulty in filling it, either in respect to the audience or vocally, when he gave a song recital on December 6. Aside from such numbers as his programs have made familiar, he was also successful in some of the German lieder sung in English.

On Christmas Sunday, the Lowell Choral Society sang The Messiah to an interested audience in the Auditorium. The soloists were Vesta Wickes Thyden, soprano; Marion Aubens Wise, contralto; Joseph Lautner, tenor; and Walter Kidder, bass. Eusebius G. Hood conducted and Wilfred Kershaw was the organist.

On the evening of December 27 in Liberty Hall, Albert Edmund Brown introduced the Studio Choral Art Society, a mixed chorus of forty young people who have had vocal training. The new organization gave a program of choral numbers in the shorter form and part songs, besides solo numbers by several of the members. It bids fair to become as much of an asset to the city's musical forces as has the Masonic Choir of male voices, which Mr. Brown had previously reorganized and which he conducts.

Choirs and church soloists, besides groups of Polish and Greek singers, cooperated in the municipal carol festival held in the Memorial Auditorium on Christmas eve. Albert E. Brown conducted the community singing. This feature of the Christmas observance is firmly established here.

Before the Middlesex Women's Club on the afternoon of December 26, Germaine Schnitzer gave a piano recital. She was recalled for many additional numbers.

Recent programs here included one by Paul Dufault, the Canadian tenor, and a concert by the violin pupils of Julius Woessner.

S. R. F.

Mobile, Ala., December 26.—The choir of the Central Presbyterian Church, under the direction of Dr. Dunster, organist and director, gave a musical service, singing The Story of Christmas, by Alexander Matthews. The celebration was the Sunday before Christmas.

The singing of carols on Christmas eve, on the steps of Christ Church, was an inspiring hour preceding the church service at midnight.

Christmas music was a feature of the service at the Cathedral of the Immaculate Conception, the choir rendering appropriate selections at the midnight mass, under the direction of Rosa McCarron.

The Polymnia Music Circle celebrated Alabama Day in honor of the State's 104th birthday. The program consisted of readings and musical selections of early Alabamians who, in their time, were musicians of note. The reading of Alabama, written by Julia Tatwiler Wright, music by Mrs. Yussen, closed the interesting celebration. K. M. R.

New Haven, Conn. (See letter on another page).

San Francisco, Cal. (See letter on another page).

Selma, Ala., December 31.—The reorganization of the Etude Club took place on December 6. The meeting was held in the Frances Thomas school auditorium with a large attendance. Officers elected were Mrs. Fall Foster, president; Mildred Wynn, first vice-president; Myrtle Eaves, second vice-president; Margaret Thomas, third vice-president; secretary and treasurer, Mrs. James Gay; and librarian, Thelma Jacobs.

On December 10, Geoffrey O'Hara appeared in three performances at the Academy of Music for the benefit of the Good Samaritan Hospital.

A contract has been let by the Church Street Methodist

Church for a new Pilcher pipe organ. B. E. Faegin is organist and Mrs. W. H. Striplin, director.

Alonzo Meek, choir master and organist of St. Paul's Episcopal Church, who also maintains a successful piano studio, is now under the management of Harry and Arthur Culbertson, New York and Chicago, as an accompanist and concert organist for the State of Alabama. Mr. Meek filled his first engagement in this capacity accompanying Raymond Koch, baritone, at a concert in Huntsville, Ala.

On December 8 Louise Tatum of the Vestoff-Serova School of Dancing, New York, presented some of her pupils in an exhibition at the Ex-Ki-Ro club rooms.

To a crowded auditorium the fifth and sixth grade pupils, under the direction of Henrietta Harper, public school music supervisor, sang carols the afternoon of December 23 at Academy of Music. In spite of the heavy organ accompaniment their voices were sweet and especially fitted to the carol singing. Mrs. Fullerton Hooper, Jr., violinist, and Ernest Leatherwood, tenor, assisted. E. A. S.

Tampa, Fla., December 22.—Madam Butterfly was given for the first time in Tampa on December 2 at the Italian Club. This was a benefit performance for Juan Diaz and was presented to an enthusiastic house. Mr. Diaz sang several numbers before the opera and also between acts.

A series of operas are being presented at the Italian Club, under the direction of Nino Ruisi, and are gaining steadily in patronage and appreciation. Agnes Robinson sings the leading soprano roles. On December 16, she sang Tosca, which was a benefit performance for her. She was accorded a warm response from her friends and admirers. Nino Ruisi, as Scarpia, received spontaneous applause from the audience. Juan Diaz was in good voice and made an excellent Mario.

The Carreno Club of St. Petersburg gave its exchange program for the Friday Morning Musicales on December 7. The offering this year was a novel presentation of A Kitchen Symphony, cleverly worked out by the club members. A full course musical dinner was served in which many novelties and local hits were introduced. Liza Lehmann's Soup Song was an outstanding feature. Betty Foley, as Dinah, entertained the audience with a negro sermon. A full orchestra, comprising many novel instruments, was directed by Mrs. Graeske. Following the program, a luncheon was served at Castle Garden Tea Room. This was interspersed with talks, readings, and musical numbers.

A recital was given by the pupils of the Virgil School at the Virgil Studios, under the direction of Mabel M. Snavely, on December 21. The pupils showed careful training and each number revealed intelligent musicianship. Franklin C. Bush, of Miami, made convincing remarks on the Virgil

method for foundation training. F. W. Gehrke, violinist, who has recently come from Philadelphia, played. He is a graduate of the Combs Conservatory of Philadelphia, and a pupil of J. W. F. Leman. He was accompanied by Jettine Gehrke. Following the program, an informal reception was held in honor of Mr. and Mrs. Franklin C. Bush.

On December 28, Winifred Bush, pupil of the Tampa Virgil School, gave a recital in Coconut Grove, assisted by Mrs. Starrel Q. Orr, soprano. Mrs. Orr was accompanied by Lida Brown. M. M. S.

Terre Haute, Ind., December 20.—The appearance of Anna Pavlowa, with her Russian ballet and orchestra, attracted a large audience to the Grand Theater on the evening of December 4. The work of the organization as a whole, and of Pavlowa in particular, won the approval of their many admirers. The artists appeared under the local management of George Jacob, as the third number of his Artist Course, the success of which testifies to Mr. Jacob's judgment in selecting attractions that please his patrons.

The music section of the Women's Department Club recently presented several interesting programs, the first of which was an evening of sacred music given by the choir of St. Stephen's Episcopal Church, assisted by Dean Armstrong, organist; Duffield Duncan, tenor; Thomas Jackson, flutist; and Beulah Frances Gifford, violinist. Dudley Buck's Festival Te Deum, and Maunder's Praise the Lord, O Jerusalem, were excellently sung by the choir. The piano accompaniments were supplied by Amelia Meyer and Daisy Robinson.

The first appearance of Robert Duenweg in recital since entering upon a course of vocal study in Chicago several years ago was an occasion of interest for those who have watched the musical progress of this young Terre Hautean. In a well-selected program, he aroused his audience to enthusiasm, and was recalled for additional numbers. He is a pupil of Elizabeth Stokes, of Chicago, and gives promise of future success. A. E. H.

Utica, N. Y., December 31.—The choir of the Central M. E. Church, under the direction of Harry Gosling, gave a successful concert on December 11, enlisting several leading singers here as soloists: Helen Kelley, Florence Start, Anne Hitzelberger, sopranos; Mrs. Tracy Humphrey, and Theda Gschwind, contraltos; and Dr. Frank Cavallo, baritone.

Under the auspices of the Syracuse Alumnae Club, Rachmaninoff gave a recital at the Avon Theater on December 12. He played a program that included his two new etude tableaux, one in B minor and one in G minor.

Elizabeth Jay, of the Utica Conservatory vocal department, presented her pupils, Margery Holmes, Caroline P.

(Continued on page 52)

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OPINIONS OF THE PRESS

Kindler Wins Tribute in Pittsburgh

The following excerpt appeared in the Pittsburgh Press after Hans Kindler appeared in that city recently:

The supreme touch of art came when Hans Kindler, cellist and soloist of the evening, played the Valse Triste of Sibelius. The soul in shadow has had no such voice from the hand and heart of any other artist appearing in Pittsburgh this season. Kindler is a master of the bass strings on his instrument, a factor difficult to fix because of his versatility. In this waltz, as in all his playing, the low tones of anguish were not hollow vibrations of slow beat, not drab, not gray; they were rich with the surge of doubt, like a flow of red blood. They had more of moving power because of the subtle restraint the artist gave to the momentary wisps of hope, which give the composition its truth and tenderness. Kindler touched rather delicately here the philosophy of music, in that he never allowed these little tendrils of brighter tone to rise very far from the breast of sorrow. In the finale of the Valentini sonata, a second allegro in the piece, he gave most delightful exposition of his command in fingering and bowing, producing harmonies of rare beauty and purity.

Critical Comments on Ethel Parks' Art

Ethel Parks, coloratura soprano, formerly with the Metropolitan Opera Company, has won success in concert, recital, oratorio and at festivals. She was a pupil of Lamperti in Berlin, studying with him for three and one-half years, during which time she added to her repertory twenty-two operas in French, German and Italian. In Italy Miss Parks coached with Cesare Rossi, director of orchestra at San Carlo di Napoli during the days of Patti, and her dramatic roles were studied with Francesco Mottino of Milan. Miss Parks appeared at Il Massimo, the court theater of Palermo, Sicily, where she made her debut as Inez in L'Africana. From Sicily she went to Russia, where she



Photo by G. Maillard Kessler

ETHEL PARKS

appeared in concert as well as opera. She then returned to Germany and to France for engagements there. Coming to New York, Miss Parks sang at the Metropolitan for three years.

Miss Parks' recent recital in New York brought forth some splendid press tributes. The critic of the Tribune stated: "Miss Parks possesses a pure and ingratiating voice." According to the Herald, "In old airs and German, English and other songs she sang with a naturally sweet voice and much grace and sentiment." It is the opinion of the Evening Post critic that "With a voice of agreeable quality, Miss Parks also possesses genuine musical feeling and moreover she has a pleasing personality." The Morning Telegraph was equally high in its praise, stating "Miss Parks is a petite, slender girl, with a well-placed well-trained lyric voice, with a delightful clarity of tone." Among other comments in the critical reviews in the Sun and the Globe and the World were the following: "A voice of considerable purity and clearness," "a soprano whose charms are by no means confined to her yellow hair," "her diction seemed equally good in Italian, German and French."

Critics Praise Harold Morris' Trio

Following the performance of Harold Morris' trio for piano, violin and violoncello at the first concert of the season of the American Music Guild on December 5, the critics commented on the work as per the accompanying excerpts:

This is music of exceptional strength and originality, sinewy in structure, distinguished in speech, strikingly independent and self-sprung, and with a curious stringency of flavor that sets it apart from any other American music that we can recall. Mr. Morris seems to be able to avoid the clichés of his day without the appearance of undue anxiety over the matter. You hear no Debussyan echoes, no repercussions of Scriabin or Ravel or Stravinsky in this austere personal music. Yet it is never constricted or self-conscious; it flows and it is truly rhapsodic, truly impassioned. It is a superb piece of writing, and we can think of no contemporary composer who would not have been justified in patting himself on the back if he had written it.—Lawrence Gilman in the New York Tribune.

The composer is not afraid of simplicity; he can start with a broad and diatonic tune and use the same to sum up his work in the final climax. It is hopeful to find one who does not know all the tricks, or who if he does is not over-anxious to use them, and who undeniably has something which he wishes to say. One felt that it will be worth while to look again for the name of Harold Morris on concert programs.—H. C. Colles in the New York Times.

Mr. Morris' trio intensified one's previous impression that it is a work of more than ordinary significance.—Deems Taylor in the New York World.

An Appreciation of Reinald Werrenrath

An appreciation of Reinald Werrenrath as a singer, a man, and an ardent sportsman, appeared in a recent issue of the

Peoria, Ill., Journal. It is so breezy and has so much of the human element without being sentimental, that it is reproduced herewith:

Reinald Werrenrath is familiarly called "Weary" among those who know him best and his lovable personality has paved a way into the hearts of throngs of people throughout this country.

He is conspicuously a man's man, and even back in his college days in New York City, his singing made an appeal to men that perhaps no other singer has been able to accomplish. It is a fact that a large number of great singers have rested their case with the verdict of the music lovers among women, but Mr. Werrenrath has demonstrated in a healthy, wholesome way that there can be strength and force and masculinity in a great singer that reaches out and gets the men, as well as the women.

He is a philosopher of considerable depth and his epigrams crystallize impressions which he has made during his extensive and varied contact with people of all kinds and description, from coast to coast. He is democratic to a most likable degree, and is as gracious and wholesome when shaking the grimy hand of the mechanic as when he has tuned up his car as he is among those of his admirers, who are conspicuously the successful men of this country.

It is much easier to think of him as an athlete and outdoor sportsman than as a concert artist; in fact, he almost seems ruthless at times of the care of his voice, in sharp contrast to the pampered care with which most singers indulge their voices.

He has all of the spirit of youth when he is at play, and loves to get his recreation, and takes up much of his new work, in fact, at his camp in the Adirondacks.

Norah Drewett Heard in Toronto

Following the appearance of Norah Drewett in Toronto on December 8, the Daily Star commented as follows:

Having a previous engagement I heard only the latter part of Norah Drewett's piano program in Massey Hall yesterday. Her Bach, Beethoven, Mozart and Mendelssohn had all been done before I got in. She had built her program on these four pieces, working out to modernism in Blanchet and Ravel, whose Jeux d'Eau (The Fountain) she played with a wonderful sense of tonal description. Ravel has no equal in the delicacies of tone painting. He revels in shimmering chiaroscuro, subtle translucencies and pretty tinkling, rippling effects that only a Frenchman after Debussy would dream of getting from a piano. The water as depicted by Mme. Drewett seemed to be pranking over the keyboard. Magical sensuousness in tonal effects never ceased as she played this piece.

In such fantastic, dreamlike modulations of tone-poetry Mme. Drewett is remarkably real and vivid. She gets her effects with perfect ease. An almost ethereal middle resonance came creeping from the left hand as she traced a delicate tinkle of the water with the right. The hands and arms were fluent and supple, like the arms of a nymph. There was a swanlike suggestion in every movement. The rhythm was perfect. The tonal illusions were charming. The coloring of the chords and the careful balance of tone in the pedals was cleverly contrived. The piece seemed to charm the player, who charmed the audience.

Her encore, which also seemed to be modern French—though it scarcely felt like Debussy—was quite as beautiful. In this she seemed to keep a gauge of tone floating impalpably in the air, like the wind-whisper spurring in woodland by a spring breeze. Such esthetic naturalism is congenial to Mme. Drewett's evanescent but strongly descriptive touch. She seems to have mastered all the intimate details and the shadowy nuances one by one before putting them all together; and the effect in the playing is not impressionism but realism.

May Peterson Wins Charlotte

After her recent recital in Charlotte, N. C., the Elfrid Choral Club, Ada Miller, president, sent the following telegram to the artist in question: "Words fail us in expressing our appreciation of your willingness to come to Charlotte and to sing for us. Nor can we adequately thank you for the wonderful program you gave. You captivated the entire audience and we are happy to say that the charm of your presence and your graciousness have won for you a tender spot in the heart of each and every one of us."

Sylvia Lent to Play with State Symphony

On the evening of March 3, in the New Montauk Theater, Passaic, N. J., Sylvia Lent, violinist, will appear as soloist with the State Symphony Orchestra of New York, Josef Stransky, conductor.

Rafael Diaz Sings in Cleveland

Rafael Diaz, tenor of the Metropolitan Opera Company, sang in conjunction with Frances Alda, Merle Alcock, and Lawrence Tibbett, at the Auditorium, Cleveland, Ohio, on December 31.

Washington, D. C., to Hear Bonner

Elizabeth Bonner will be heard in Washington, D. C., on January 21.

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CINCINNATI IS DELIGHTED WITH HARVARD SINGERS

Orchestra Concerts Draw Large Audiences—College of Music Stockholders Meet—Notes

Cincinnati, Ohio, January 6.—The concert given by the Harvard Glee Club at Emery Auditorium, on December 28, was of high order, and aside from the character of the music itself, the excellent work of the members, under the very able direction of Dr. Archibald Davison, proved that serious compositions can be rendered artistically by a body of singers of this kind.

The interest manifested by the performers was an additional reason for pleasure, and the concert, in all respects, worthy of favorable criticism. The program was made up of Christmas carols, old French songs, Russian songs and a selection by Handel. It was much enjoyed by the large audience.

CINCINNATI SYMPHONY ORCHESTRA.

The concerts given at Emery Auditorium on December 28 and 29, by the Cincinnati Symphony Orchestra, contained only three numbers, but all were of a character to arouse the interest of the large audience, which gave evidence of its appreciation of each work. The opening number was the overture from Oberon, by Weber. It was played, under the direction of Fritz Reiner, with every consideration for its beauty. Another number that aroused keen delight was the Schubert symphony in C major. The soloist was Emil Heermann, concertmaster of the orchestra, who played that most difficult of violin concertos by Beethoven. The number was enthusiastically applauded, and served to prove that Emil Heermann is an artist who commands the admiration of true lovers of music.

COLLEGE OF MUSIC STOCKHOLDERS MEET.

The annual meeting of the stockholders of the College of Music took place on December 28. It was presided over by President R. F. Balke, and the reports of the various officers and committees showed that the institution was in fine condition. There were three vacancies among the stockholders and these were filled by the election of George Hoadley, Frederick H. Chatfield and Charles A. Hinsch. Five trustees, whose terms had expired, were elected for three years. These were E. H. L. Haefner, M. G. Dumler, Harry M. Levy and Joseph Wilby. In his annual report President Balke gave a résumé of the work done in the past year and noted plans for the future. The organization of the board of trustees was made effective, after the meeting of the stockholders, with the re-election of R. F. Balke, president; George W. Dittmann, vice-president (to take the place of Casper H. Rowe, who had resigned); Martin G. Dumler, secretary, and George Puchta, treasurer.

NOTES.

Andre De Ribapierre, formerly a member of the faculty of the College of Music, who has become identified with the Institute of Music at Cleveland, Ohio, was one of the visitors to Cincinnati during the holidays.

As in other years, students of the Cincinnati Conservatory of Music visited a number of local institutions, where they gave concerts of Christmas carols for the inmates.

Verna Cook and Virginia Gilbert, pupils of the College of Music, spent the holidays in New York City, with Mr. and Mrs. Lino Mattioli as chaperons. While in New York Miss Cook sang for several managers.

Benjamin Groban, a pupil of Giacinto Gorno, of the College of Music, and who resides at Dayton, Ohio, assisted Joseph Rosenblatt, Jewish cantor, in a concert at the Wayne Avenue Synagogue in Dayton some days ago.

The pupils of Lillie Finn, North Cincinnati, gave a piano recital and Christmas party on December 28 at her studio, the junior pupils appearing in the afternoon and the senior pupils in the evening.

The Tweneigh School of Music and Dramatic Art gave a children's holiday entertainment at Eagles' Hall on December 29 which was much enjoyed.

Among the students of the Cincinnati Conservatory of Music who gave concerts in their home cities during the holidays were Jennibelle Evans, a pupil of Mary Pfau, who appeared in a recital of songs in Columbus, Ohio, on December 29, and Charlotte Sattler, soprano, a pupil of Dan Beddoe, who was heard in a recital on December 28 at Jackson, Mich.

A special feature was shown at Keith's Theater on December 31, when a dance pantomime, appropriate to the season, was staged under the supervision of Mrs. William Smith Goldenburg, by a number of advanced students of the Goldenburg school. Another entertainment by students of the same school was given at the Junior Order Hall on January 5.

Juvenile players of the Reulman School of Dramatic Art were seen in a fairy tale on December 29, in the Odeon, called The Land of Makebelieve.

The Junior Circle of the Hyde Park Music Club gave a children's concert at Library Auditorium on December 29, Mrs. Louis F. Bossard being chairman, assisted by Alice Hardeman Dulaney and Grace C. McConaha.

The College of Music was represented at the annual convention of the Ohio State Teachers' Association, held at Columbus on December 27, by R. J. Paulsen.

A Christmas entertainment was given at Sacred Heart School, Camp Washington, on December 30, where musical numbers were enjoyed.

A complimentary concert was given by the Cincinnati

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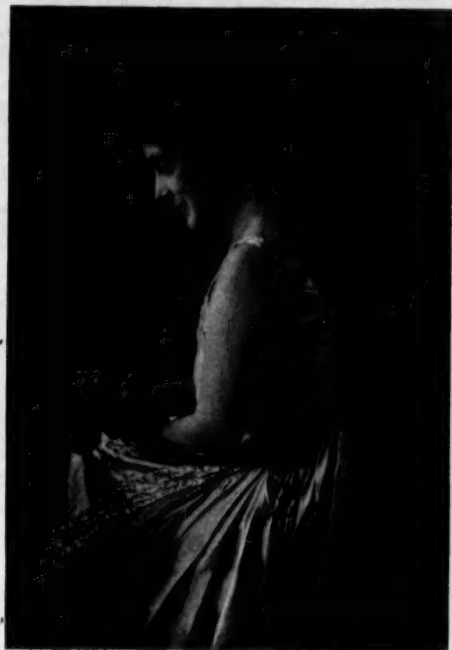
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Symphony Orchestra at Emery Auditorium on December 30, in honor of the scientists who held a convention here during the past week. The program included several numbers given at the recent Shakespearian concert of the orchestra.

The Cincinnati Choral and Wurlitzer Concert Company gave a number of programs during the week of December 30 under the direction of Mr. and Mrs. William Dunning. W. W.

Activities of Mary Miller Mount

One of Mary Miller Mount's recent engagements in Philadelphia was at the Musical Art Club, when she appeared as pianist and accompanist. The critic of the Philadelphia



MARY MILLER MOUNT

Bulletin stated that "Mrs. Mount not only gave valuable assistance as accompanist for Dorothy Beach Boring in her well known skillful and sympathetic manner, but added much to the pleasure and satisfaction of the audience by her admirable interpretation of a group of piano 'solos.'"

Among the other recent engagements filled by Mrs. Mount, mention might be made of her appearance at a song recital by Mrs. Sydney E. Hutchinson; at the Green Valley Country Club; as accompanist for Elizabeth Bonner, the well known contralto, at the Bellevue-Stratford in Philadelphia on December 10, and at a musicale at Ambler, Pa., on December 13.

Among the pupils presented in recital this season by Mrs.

Mount were Catherine Richardson, assisted by Luigi Boccelli, baritone, and Florence Anson, assisted by Martha Stokes, contralto.

Hayden and Powell in Joint Recital

Ethyl Hayden, who will be heard in joint recital with John Powell in Boston on January 27, is no stranger to that city. Her first appearance there was with Cyril Scott, the English composer, who chose Miss Hayden to interpret his songs in a program of his compositions. Later she was engaged as soloist with the Handel and Haydn Society. Besides these appearances she has given a recital each year in Jordan Hall.

On January 4 Miss Hayden made a joint appearance with the Flonzaley Quartet in Erie in the fourth concert of the Artists' Course, managed by Eva McCoy. The soprano has been engaged by the Music Teachers' Association of Concord, N. H., for an appearance in that city on February 7.

Mana-Zucca's New Song Endorsed

The following letter which Mana-Zucca received speaks for itself: "When a composer succeeds in playing upon the heart strings as Mana-Zucca does in her latest song, The Cry of the Woman, she is entitled to a world of gratitude and admiration. It would be well for teachers of singing to use this song which, unlike some American songs, opens a new horizon as to the value of tone resonance in bel canto." (Signed) ARTURO PAPALARDO.

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ALLIE E. BARCUS, 1008 College Ave., Ft. Worth, Texas.

ELLIZETTE REED BARLOW, 48 George St., Newbern, N. C., June 2, 1924; Asheville, N. C., July 14, 1924.

ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.

MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio. Normal class, July, 1924.

MRS. JEAN WARREN CARRICK, 180 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., Normal Class February 1st.

ADDA C. EDDY, 135 W. Sandusky Ave., Bellefontaine, Ohio; Dayton, O., January; Miami, Fla., February.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal.

GLADYS MARSALIS GLENN, Box 1188, Amarillo, Tex., July 28, 1924.

MRS. T. O. GLOVER, 1825 German Ave., Waco, Texas.

TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn.; for booklets address, Clifton, Texas.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

CARRIE MUNGER LONG, 808 Fine Arts Bldg., Chicago, Ill.; Normal Classes—Dallas, Texas, in June; Chicago, July.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore. April, 1924, and June, 1924.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

VIRGINIA RYAN, 940 Park Avenue, New York City, January 17, 1924.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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PIANOS - All Musical Instruments

(Continued from page 49)
Wilson, Elizabeth Charles, Jeanette Copeland, Mary Nied-
balski, and Winifred Pape, in recital at the Conservatory on
December 14. They were assisted by Leonore Kubiak and
Sylvester Ionta, violin pupils of Mr. Pritchard.

On the Sunday before Christmas elaborate programs were
given in all the churches. At Westminster Presbyterian the
choir, under the direction of Margarethe Briesen, gave Bul-
lard's cantata, The Holy Infant. The quartet of this church,
Bertha Deane Hughes, soprano; Florence Debbold, con-
tralto; George Harris, tenor; and Frank Parker, baritone;
took the solo parts. This cantata was also given at Taber-
nacle Baptist Church under the direction of Clarence Read,
the organist there.

On Christmas Eve the male choir of Grace Episcopal
Church, under the direction of Norman Coke-Jephcott, or-
ganist and director, gave a program of Christmas carols.
At the same hour a double quartet of soloists, Mrs. Clare-
nce Read and Florence Georgia, sopranos; Theda Gschwind
and Mrs. C. S. Thompson, contraltos; Thomas Owens and
Harry Gosling, tenors; Andrew Steates and Frank Parker,
baritones; under the direction of Clarence Read, the organ-
ist, gave a program of carols at Tabernacle Baptist Church.

The Utica Symphony Orchestra, under the direction of
Edward J. Alderwick, gave the second concert at noon,
December 29, before an audience that filled the Avon
Theater. The program was made up of the Marche Militaire,
by Schubert; Mendelssohn's overture, Fingal's Cave; Bee-
thoven's first symphony; and the Sigurd Jorsalfar suite, by
Grieg. The B Sharp Club recently gave Mr. Alderwick a
check for \$500 for the purchase of scores, and Mr. and
Mrs. A. H. Dobson have given a set of pedal tympani to the
Orchestra Society. Three more concerts are scheduled, and
if the improvement shown in this program over the first is
kept up, Utica will be proud to boast of her orchestra.
F. P.

Vancouver, B. C., December 31.—The appearance of
Rosing proved another event in the interesting Lily J.
Laverock series of recitals. The Russian tenor was heard in
the Orpheum Theater on December 18, and deepened the
impression he made last season. His program gave great
satisfaction to the audience and included The Orphan, by
Moussorgsky; Borodine's The Sea, and such numbers as
Conceit, by Borodine; Mrs. Kennedy-Fraser's Hebridean
Dance, and Moussorgsky's Cradle Song of Death. Extra
selections were in demand, and towards the close of the
program requests were being called for from all parts of
the theater.
E. R. S.

Washington, D. C. (See letter on another page).

Wooster, Ohio, January 2.—The Wooster Oratorio
Society gave an interesting rendition recently in the College
of Wooster, of Pilgrim's Progress, to which Edgar Stillman
Kelley has set the music. To Neill Odell Rowe, director of
the Conservatory of Music in the college, goes the credit
for the success of the performance. William Phillips, of
Chicago, and Arthur Boardman, also of that city, were heard
to advantage, and Frances Arnold, of the conservatory
faculty, and Esther McDowell, a student of the conservatory,
were recipients of much applause.
C. M.

Herbert Witherspoon Studio Notes

Three Witherspoon pupils will make their debuts in
Aeolian Hall this season as follows: Anna Graham Harris,
Tuesday afternoon, February 26; Walter Leary, Tuesday
afternoon, March 4, and Jeraldine Calla, Friday evening,
March 7.

The next musicale of the Herbert Witherspoon Studios
will be held in the large ball room of the Hotel Majestic,
Saturday afternoon, January 19.

Mary Craig, soprano, has been engaged to sing in The
Messiah at Newburgh, January 20. She has also been
reengaged for her third consecutive season in the Summer
School of the University of Georgia at Athens, Ga., and
will sing a series of concerts throughout the South in the
near future.

Knight MacGregor, baritone, has returned from a con-
cert tour in the South, where he had unusual success, and
he has been engaged for another series of concerts during
the month of February, to be given in Jacksonville, Miami
and Palm Beach.

Cathleen Baxter, a Brennan Pupil, Plays

Pupils of Agnes Brennan who have given recitals by
radio have always found favor with their invisible audiences
and are often asked to play again. One of these is Cath-
leen Baxter, whose fine pianistic gifts have given pleasure
frequently. On Thursday afternoon, January 10, she played
at station WJZ, interpreting with good style and admirable
technic the following program: Liebesfreud, Kreisler;
Improvisation, To the Sea and To a Water Lily, MacDowell;
Andante Finale from Lucia, arranged for left hand alone,
by Leschetizky; Waltz Prelude, Dancing Doll and Japanese
Etude, Poldini; Prelude in E flat minor, Stojowski, and
Waltz in E major, Moszkowski.

Farnam Organ Recital Program

Lynnwood Farnam is giving his Monday evening organ
recitals as usual during this month, that of last week con-
taining works by Vierne, Delamarter, Jepson, Karg-Elert
and Bingham, which were heard by the usual interested
audience. January 21, 8:15 o'clock, at the Church of the
Holy Communion, Sixth Avenue and 20th Street, he fea-
tures works by two Americans, namely, Edwin Grasse and
Edward Shippen Barnes.

Memorial Concert in Swarthmore

A Christmas memorial concert was given in the Swarth-
more Presbyterian Church in memory of Mrs. Tekla Farm
McKinnie. The program was furnished by the Woman's
Club chorus, conducted by William Sylvano Thunder; the
Swarthmore Community Orchestra; Benjamin D. Knedler,
organist, and Mrs. Mabel Efling, whose singing gave much
pleasure.

Edward Johnson in the Northwest

Edward Johnson is in the northwest. He sang in Seattle
on January 19 and will appear in Portland on January 21.
Then he goes down to Boulder, Colo., for an engagement on
January 25.

**NEW YORK CONCERT
ANNOUNCEMENTS****Thursday, January 17**

Philharmonic Society of New York, evening.....Carnegie Hall
Victor Wittgenstein, piano recital, afternoon.....Aeolian Hall
Singers Club of New York, evening.....Aeolian Hall

Friday, January 18

Philharmonic Society of New York, afternoon.....Carnegie Hall
Fraser Gange, song recital, evening.....Aeolian Hall

Saturday, January 19

Mischa Levitzki, piano recital, afternoon.....Carnegie Hall
Bronislaw Huberman, violin recital, evening.....Carnegie Hall
Georges Enesco, violin recital, afternoon.....Aeolian Hall
Jeanette Lichtenson, piano recital, evening.....Aeolian Hall

Sunday, January 20

Philharmonic Society of New York, afternoon.....Carnegie Hall
Samuel Dushkin, violin recital, afternoon.....Aeolian Hall
Maria Ivogun, song recital, evening.....Aeolian Hall
Catherina Golts, song recital, afternoon.....Town Hall

Monday, January 21

Philharmonic Society of New York, evening.....Carnegie Hall
Lucia Dunham, song recital, evening.....Aeolian Hall

Tuesday, January 22

Edith Mason, song recital, afternoon.....Carnegie Hall
Cleveland Orchestra, evening.....Carnegie Hall
Lewis Richards, harpsichord recital, afternoon.....Aeolian Hall
Katherine Bacon, piano recital, evening.....Aeolian Hall
Lucille de Vescovi, song recital, evening.....Town Hall

Wednesday, January 23

State Symphony Orchestra, evening.....Carnegie Hall
Ethel Grow, song recital, evening.....Aeolian Hall
Marguerite D'Alvarez, song recital, evening.....Town Hall

Philip Mittell Studio Musicale

Philip Mittell, well known violin pedagogue, gave a
musicale at his studio in the Van Dyck building, 939 Eighth
Avenue, New York, on January 9, on which occasion he
presented three artist pupils, whose work was outstanding
from every angle.

Walter Scott, a lad of ten, who studied with Mr. Mittell
three years, played De Beriot's concerto No. 7. His per-
formance of this work was surprising to say the least. He
mastered the many difficult technical problems with apparent
ease and revealed a tone of both power and sweetness.
Joachim Chassman created a very favorable impression
with his fine rendition of Chausson's Poeme, as well as
Recitative and Scherzo Caprice by Kreisler (the latter
written for violin alone). Oscar Wasserberger disclosed in
his playing technical mastery, impeccable intonation, as well
as a pure and luscious tone. He gave with authority Glaz-
ounoff's concerto in A minor and Le Ronde de Lutins by
Bazzini. The accompanist was Samuel Jospe, who followed
the soloists sympathetically.

In presenting these three artist pupils, Mr. Mittell re-
vealed convincing results of unusual merit. His success in
the development of technic, tone, intonation and balance is
worthy of especial praise.

Vreeland to Sing for Haarlem Philharmonic

Jeanette Vreeland, soprano, will sing the aria Pleurez,
pleurez, mes yeux, from Massenet's Le Cid, a group of
French songs, and a group of English songs for the Haar-
lem Philharmonic Society at the Waldorf-Astoria Ballroom
January 17. She will be accompanied by Lee Cronican.

On January 27 Miss Vreeland will fulfill an engagement
as soloist with the Detroit Symphony.

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Notes

San Francisco, Cal., December 31.—Among the first musical events to take place after the Christmas holidays were those given by the San Francisco Symphony Orchestra, which played its sixth pair of concerts before capacity audiences at both performances. The opening number was the overture to the Marriage of Figaro. Mr. Hertz' reading of this was subtle, graceful and spirited. It was followed by the Dohnanyi suite, Opus 19, and in this work the orchestra attained excellent musical results. Tchaikowsky's Pathetic was the final feature of the program.

The friends of Sir Henry Heyman are delighted to know that he is once again enjoying good health after his long illness. During the last couple of weeks, Sir Henry was host at two luncheons given in honor of visiting artists. Both affairs took place at the Bohemian Club, the first being given for the members of the New York String Quartet, and the second as a tribute to Albert Spalding.

Manager Selby C. Oppenheimer has returned after a mid-season trip to New York. He states that the outlook for the new year is very bright and seems most enthusiastic over his coming attraction.

Frank Carroll Giffen gave a reception at his studio in honor of Albert Spalding. About 200 guests were invited to meet the violinist.

Mr. and Mrs. Selby C. Oppenheimer were host and hostess at a Christmas dinner given in their apartments in honor of several visiting artists who were spending the holidays in this city. These were Elena Gerhardt, Paula Hegner, Paul Kochanski, Josef Kochanski, Alfred Hertz and Arthur Rubinstein.

Stella Jelica, coloratura soprano, left San Francisco for New York, where she will fill a number of operatic and concert engagements.

Lawrence Strauss, the California tenor, is at present in Chicago coaching with Tito Schipa, of the Chicago Opera Company. While the well known tenor was in San Francisco Mr. Strauss sang for him and Mr. Schipa offered to give him vocal suggestions which he knew would prove valuable. Mr. Strauss is expected to return shortly after the first of the year.

The Musicians' Club of San Francisco gave its annual Christmas dinner at the Fairmont Hotel on December 15, when about 150 guests and members assembled. Vincente de Arrillaga, who has been president for the past two years, presided over the affair and at the same time made his final appearance in this capacity, as the newly elected president, Julius Haugh, was introduced to the gathering. Speeches were made throughout the dinner, after which a musical program furnished an enjoyable evening's entertainment. Those seated at the speaker's table were Mr. and Mrs. Alfred Hertz, Elias Hecht, Mrs. William Henry Banks, Mrs. Horatio F. Stoll, Mr. and Mrs. Julius Haugh, Lilian Birmingham, Redfern Mason, Alfred Metzger, Vincente de Arrillaga, Edouard Deru, John Harraden Pratt and Gaetano Merola.

C. H. A.

Chittenden and Woodman Celebrate Fifty
Years in Music

January 5, at The Hotel Majestic, New York, an unusual anniversary was celebrated, this being the complimentary dinner to Kate S. Chittenden, dean of the American Institute of Applied Music, and to R. Huntington Woodman, of the faculty, in celebration of their completing fifty years of professional service. Congratulatory addresses marked the occasion, those participating being members of the alumni association of the Institute, and well known public personages.

Henriette Michaelson Returns to New York

Henriette Michaelson, pianist and teacher, has returned to New York after an absence of several seasons, and is again connected with the Institute of Musical Art as one

of its instructors of piano. Miss Michaelson has been giving a series of recitals in Europe and in this country and her most recent activities consisted of twenty appearances on the Pacific coast where she played with the Portland Orchestra and specialized in recitals of Bach, Beethoven, Brahms and Mozart. Miss Michaelson also gives an entertainment known as A Musical Hour With Children, and no doubt she will present it shortly in New York. She is to give a regular recital here next October. Miss Michaelson's private studio is at 50 West 67th Street.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

FRENCH FLUTIST.

"I would be very obliged to you if you would kindly answer my letter and tell me how a young man just arrived from France could get a position in some orchestra as a good flutist. As I live in New Jersey, where should I apply for this kind of position? Could you also tell me about what are the wages in this line of work, for I have no idea what to expect, being a stranger in this country?"

In order to obtain a position in an orchestra, you would have to become a member of the Musicians' Union, preferably in New York, where there are so many orchestras. From the union you would obtain all the information as to wages, and, in fact, all details of what you must do to become qualified for membership. The New York Federation of the Musicians' Union is at 1253 Lexington Avenue, New York City. There is a local branch in almost every city of any size—Newark, Patterson, Jersey City, Trenton, etc.

STUDENTS' CLUBS.

"I am a young man, twenty-five years of age, who has studied singing for the past four years, and I would like very much to join some students' club of young men and women of my own age, who sing, dance or play some instrument. Not knowing of any such club I ask if you will please furnish me with the name of such. Thanking you for any information you may give me, etc."

The Studio Club of New York, 35 East 62d Street, and the Three Arts Club, 340 West 85th Street, New York, are two such organizations suited to your needs.

SONGS OF THE CIVIL WAR.

"We are making up our program for the coming winter and have thought of making one of the programs rather more elaborate than usual, by giving some of the songs used in the Civil War, the men do to become qualified for membership. of that period. The costumes will, of course, be the easiest part of it, but we would be glad if you could give us any hints or suggestions as to the names of the songs that were used at that time, that is of those specially adapted to be sung by the army or by patriotic people. Can you tell us if any of them are in vogue now? We thank you."

During the Civil War there were a number of patriotic songs written, as usually happens during any war or troublous times, songs appealing to patriotism either in a serious, sentimental or amusing manner. Everyone sang these songs; they were heard in the home circles, whistled in the streets, played by the bands, used in the appeals for volunteers, and in fact entered into the life of the nation during the four years of the war. But how many of them remain it would be difficult to say. The majority are undoubtedly forgotten, or remain only in the memory of those who were living then. Not all the tunes are forgotten, however, for When Johnny Comes Marching Home was played by a band in a recent procession and evidently is one of the regular band tunes that still appeal with its lively, cheery strains. Dixie is another of the survivors, although it was not sung by Northerners in the '60s; it was for the South, below the Mason and Dixon line; there it stayed until peace was declared when it gradually crept out of its original environment and is just as popular north, east and west, as it was in the South. The jolly tune had probably much to do with its lengthened life. Perhaps not much can be said of the musical value of those old songs; the words were of the greatest importance then, and any tune that they could be sung to was accepted without criticism. Columbia, the Gem of the Ocean, and Red, White and Blue, were also great favorites. Then there was Abraham's Daughter. This was nothing special in the way of tune, but the refrain of each verse proved very popular; this was it:

"For if I fight,
Why ain't I right,
And don't you think I ough'er?
So I'm going down
To Wa-ning-ton
To fight for Ab-ra-ham's daughter."

It was in the latter part of the war that Marching Through Georgia must have been written, and it has always held its position as a favorite. It is still heard frequently during processions for all kinds of occasions. Maryland, My Maryland was of a higher order, but was also considered as belonging to the South,

yet was often heard even on what was called a patriotic program in the North. John Brown's Body was sung as a hymn on many occasions, the Glory, Glory, Hallelujah of the chorus being responsible for that, perhaps.

But of course the greatest of all the Civil War songs, a song that will live forever, is the splendid Battle Hymn, written by Mrs. Julia Ward Howe. It does not matter that the years bring forgetfulness, that patriotism weakens, and sacrifices are forgotten; that great, wonderful hymn stands as a monument to the purest devotion to country, liberty, and welfare of the people. Inspired, it stands like a rock, a testimonial for all time.

MACDOWELL COLONY FUND

This is an appropriate time to make a report on the contributions so generously given to the aid of the MacDowell Colony, when a considerable portion of its regular income, the proceeds of Mrs. MacDowell's annual concert tour, were unexpectedly withdrawn on account of a severe accident which caused the cancellation of more than half of her usual recitals for the season of 1922-23. Below is a complete list of contributions received through the MUSICAL COURIER during the year 1923:

January 12	Mrs. H. H. A. Bench	\$100.00
February 1	Caroline B. Dow (Anonymous)	100.00
February 8	C. B. Dow (Elizabeth P. Babbotch)	100.00
February 10	Washington Heights Musical Club	231.00
February 26	Mrs. James Herreshoff, Jr.	10.00
February 26	Mrs. Frederick Heister	10.00
February 26	MacDowell Society of Chicago	150.00
February 27	Washington Heights Musical Club	11.00
March 3	William P. Eno	100.00
March 3	Mr. and Mrs. C. G. MacDowell	100.00
March 3	Frances Grover	10.00
March 5	H. G. French	100.00
March 6	Cincinnati MacDowell Society	100.00
March 12	Jameville, Wis., MacDowell Club	25.00
March 12	Derry, N. H., MacDowell Club	12.62
March 12	Julius Goldman	200.00
March 13	C. B. Dow (Wm. Sargent Ladd)	50.00
April 7	MacDowell Music Club, Washington, N. C.	15.00
April 7	Mrs. Parr	15.00
April 7	Mrs. Grace H. Poole	25.00
April 7	Cheshire Music Club, Cheshire, Conn.	5.00
April 7	Mrs. Emile T. Bausf.	25.00
April 7	Mrs. P. R. Hazard	50.00
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April 14	MacDowell Club, Portland, Me.	10.00
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April 14	George Foster Peabody	50.00
April 16	C. B. Dow (Mary S. Pratt)	100.00
April 17	MacDowell Club, Roselle Park, N. J. (Ethel G. Hier)	50.00
April 18	Harmony Club, Derry, N. H. (E. L. Gilbert)	75.00
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June 9	Music Dept. Palmetto Club, Daytona, Fla.	9.00
June 9	Junior MacDowell Club, Oklahoma City, Okla.	40.00
June 9	Matinee Musicale, Ann Arbor, Mich.	100.00
June 28	Jane R. Cathcart	28.00
July 16	Helen W. Dyckman (two checks)	115.00
July 19	C. B. Dow (J. L. Carpenter)	25.00
August 1	H. W. Parker	100.00
August 1	MacDowell Association of Allied Arts (Mrs. M. L. Bowers, pres.)	26.00
September 10	Elizabeth Shaw Montgomery	500.00
October 8	Queens Perry Conley	200.00
	Total	\$3,607.62
	Paid Mrs. MacDowell	\$3,000.00
	Balance on hand	\$ 607.62

Though Mrs. MacDowell, completely restored in health, has been able to resume her work this year and will contribute substantially to the support of the Colony again, there have been certain extra expenses which will have to be met by special contribution. The MUSICAL COURIER is ready now and at all times to accept and acknowledge these contributions and will shortly start another campaign in aid of this ever worthy cause.

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HOLIDAY SEASON IN WASHINGTON HAS MUCH MUSICAL SPLENDOR

Success of Washington Opera Company's Performance of Madame Butterfly Chief Item of Interest During December

Washington, D. C., December 31.—The Washington Opera Company gave a performance of Madame Butterfly at the President Theater on December 17 that commanded attention. The cast was made up of Edith Mason, Paul Alt-house, Fred Patton, Elizabeth Bonner, George H. Miller, Margaret Meakin, Louis Annis, Albert Shefferman, Lawrence Downey, and Rose Pollio. A large orchestra, under the leadership of Jacques Samassoud, gave support to the singers. Much of the artistic success of the opera was due to the directorship of New York's eminent director, Enrica Clay Dillon.

HOMER SINGS MANY FAVORITES.

Louise Homer's recital at Poli's Theater, December 7, was one of the popular concerts given under the direction of Mrs. Greene. Her program included numbers by Handel, Haydn, Schubert, Brahms, Homer, Massenet, Carpenter, Tchaikowsky, Masse, and Gounod. Ruth Emerson was the accompanist.

CONCERT BY HUTCHESON.

Under the auspices of the Whitecroft Piano School, Ernest Hutcheson was heard in recital at the Masonic Auditorium December 8. His program was made up of Bach, MacDowell, Mendelssohn, Chopin, Scriabine, Rachmaninoff and several compositions of his own. There were many recalls.

CONCERT BY THE SYMPHONY SOCIETY.

The New York Symphony Orchestra gave the third recital in the evening series fostered by the Washington Society of the Fine Arts at Central High School, December 10. Mr. Damrosch spoke on the works of Nicolai, Schubert, Beethoven and Piere before the rendition of each, also adding numbers by Wagner and Tchaikowsky to the program.

GIANINNI TRIUMPHS.

As soloist with the New York Symphony at Poli's Theater on December 11, Dusolina Gianinni, dramatic soprano, was heard in selections by Mozart and Brahms, the singing of which gained her a well deserved ovation. The orchestra gave the Pathétique symphony of Tchaikowsky; two extracts from Ravel's Mother Goose suite; and de Falla's ballet, Le Tricorne. Mr. Damrosch conducted and played the accompaniments. Mrs. Greene was the manager.

ORATORIO BY SHURE GIVEN.

Three performances of R. Deane Shure's Christmas oratorio, Dawn in the Desert, were given during the week of December 17. The work is melodious, rather Oriental in music design, and especially suited to choral declamation. The soloists were Flora McGill Keefer, Mrs. J. F. Rice, W. A. McCoy, B. L. Goodyear, J. B. Benton and H. P. Bailey. The libretto was written by Russell Edward Mitchell. Frank A. Frost did the accompanying for the renditions.

MOTET CHORAL SOCIETY OFFERING.

A special Christmas concert by the Motet Choral Society, led by Otto Torney Simon, was given at the Memorial Continental Hall, on December 20, for the benefit of the Foundlings' Home. Among the offerings were six choruses by Handel, a motet by Bach, and several shorter items by Rubinstein, Praetorius and Cornelius. The affair was one of social importance as well as musical, and served to advance the interest which has already been shown in the organization. Victor Golibart and John Waters were the soloists. Mrs. Walter Nash accompanied.

RUBINSTEIN CLUB'S FIRST MUSICALS.

Under Claude Robeson's leadership, the Rubinstein Club gave its first concert of the year at the Willard Hotel, December 13. Particularly interesting were the Mexican songs on the program. Compositions by Beethoven, Bantock, Bemberg and Spross were also attractive. Eva Gauthier was the guest artist and rendered several groups of songs and an aria to the evident delight of her hearers.

NOTES.

Sylvia Lent, violinist, played at the Arts Club, December 9, and was welcomed by many friends. Dr. Anton Gletzer played several piano compositions and accompanied Miss Lent.

Two pupils of Joseph Pache, the Baltimore vocal instructor, were heard in recital at Studio Hall, December 12. Nina Claffin Poize, soprano, and Roy Williams, tenor, rendered an interesting group of selections, winning much applause.

At the last meeting of the Orpheus Club, a program of French music was presented by the members and their guests. The review of German music at the previous entertainment was programmed by Sue Kennedy, Ruby Stamford, and Mildred Kolb Schultze. LeRoy Lewis, Walter Nash, and Gertrude McRae Nash were the interpreters of the Gallic groups.

The Interstate Male Chorus offered an attractive list of numbers at the Masonic Auditorium, December 20, Harry Angelico being the soloist. Clyde B. Aitchison conducted.

A second presentation of the Messiah was given by the Washington Choral Society at the Vermont Avenue Church, December 26. Netta Craig, Theresa K. Hubner, John Wilbourn and Charles Tittmann accomplished much in the leads, while Charles T. Ferry and Charles Wengert, as accompanist and conductor respectively, were entirely satisfying in their parts.

T. F. G.

Evelyn Jeane's Recent Dates

Evelyn Jeane, soprano; Margaret Weaver, contralto; Arthur Kraft, tenor, and Duncan Cornwall, bass, sang several numbers with great success on New Year's Eve at the Republican Club, West 40th Street, New York. Among the selections were Holy Night, Uncle Moon and Swing Along. Later Miss Jeane delighted the guests with solos, revealing a voice of admirable quality which she uses with taste and technical skill.

Miss Jeane sang songs by Egon Putz at a musicale held at the Musicians' Club, Carnegie Hall, New York.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

The American Academy in Rome—(See issue of November 22)—Competition for a Fellowship in musical composition, unmarried men, citizens of the United States. Manuscripts must be filed with Secretary of the Academy by April 1. For application blank and circular of information, apply Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

Olympic Games—Unpublished scores, with inspiration drawn from the idea of sport, should be sent to the French Olympic Committee, 30 Rue de Grammont, Paris (2e), France, prepaid, before February 1.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ithaca Conservatory of Music—Four scholarships valued at \$700 each, in violin, piano, voice, and expression. Contest to be held in Ithaca, N. Y., January 21.

Dubinsky Musical Art Studio of New York—Scholarships for vocalist, violinist, viola player, cellist and piano. Apply to Vladimir Dubinsky, 307 West Ninetieth Street, New York.

Ohio State Contest Department—State Junior Club Contest during festival in Toledo, April 28-May 24. Lists for required numbers in elementary, intermediate, and advanced divisions, also rules and regulations, may be obtained from Mrs. Harry L. Goodbread, 2795 Euclid Heights, Cleveland, Ohio.

Ohio Federation of Music Clubs—\$50 for an anthem; \$100 for a piano composition; \$50 for a violin solo with piano accompaniment; and \$50 for a secular song. For further information apply to Mrs. W. P. Crebs, 71 Oxford avenue, Dayton, Ohio.

Edwin Hughes' Pupil Scores with Orchestra

On Tuesday evening, January 8, the American Orchestral Society, under the auspices of the People's Institute, gave a free concert in the large auditorium at Cooper Union, which was filled to capacity long before the initial number was introduced. The program began with the delightful Haydn G major symphony, No. 13, which the orchestra rendered most excellently, and closed with the prelude to Die Meistersinger. Both numbers were well received, and the conductor Chalmers Clifton, was forced to return several times in acknowledgment of the appreciative applause which he received in conjunction with the members of the orchestra.

Sandwiched between these two selections was a performance for piano and orchestra of Liszt's concerto in E flat, by Alton Jones, the soloist of the evening, a pupil of Edwin Hughes, prominent New York piano teacher, whose annual recital took place at Aeolian Hall some weeks ago. Mr. Jones played the difficult passages of this number brilliantly, with true regard for the technical intricacies he encountered. His performance was a splendid one, and worthy of the enthusiasm it evoked.

Dushkin to Feature New Works at Recital

Samuel Dushkin, violinist, has included in his program for his initial recital appearance in Aeolian Hall, Sunday afternoon, January 20, four numbers which he will perform for the first time in America. These are Lili Boulanger's Nocturne, one Chant of the Yemenite Jews and Palestinian Song (both by Paul Kirman), and Blair Fairchild's Russian Dance.

Squires "Lives Up to High Praise"

According to the Border Cities Star, of Windsor, Ont., "Marjorie Squires lived up to the high praise that preceded her here"—all of which is apropos of the contralto singing recently as soloist with the Border Cities Male Chorus in that city.

Hutcheson in Second New York Recital

Ernest Hutcheson will give a second New York recital on Saturday afternoon, January 26, in Aeolian Hall, presenting compositions by Mendelssohn, Schumann and Chopin.

Manen on Tour

On his return from his Western tour Juan Manen will play in Winnipeg at the Women's Musical Club at the beginning of March. On February 28 he will play at the State Teachers' College, Valley City, N. D.

NEW YORK CONCERTS

(Continued from page 25)

Opera House with Josef Stransky at the head of his State Orchestra players.

The orchestral numbers consisted of the Romeo and Juliet Overture and the fourth symphony, both of which were played with spirit and sympathy. There still are some technical slips in the work of the orchestra now and then, but this is only to be expected in view of the fact that the ensemble has not yet been perfected through a lengthy period of rehearsing, as is the case with the other standard orchestras of New York. Mr. Stransky was in his best form and he pleased his audience mightily.

The soloist of the occasion was Georges Enesco, a violinist of rare worth. He is a musician through and through and this perhaps is the quality which stands out most prominently in his presentations. He has a broad artistic outlook, and his long experience as a conductor, composer, and solo violinist have ripened his musical understanding to a high degree. Technically he is completely master of his instrument and there were no terrors for him in the Tchaikovsky concerto. He played it with tremendous breadth, sweep, and passion, the while employing a voluminous and warmly colored tone.

The auditors were carried away by the fine performance of Enesco and they showered upon him every evidence of favor.

New York Symphony

Wagner occupied a large portion of the Sunday afternoon program of the New York Symphony at Aeolian Hall. In fact, to be exact, it was a Wagner program. It opened with the Rienzi overture which was followed by the Tannhauser Bacchanale (Paris version), Dreams from Tristan and Isolde, beautifully played by Mr. Tinlot, and the Spinning Song from The Flying Dutchman. Siegfried's Idyl, An Overture to Goethe's Faust, and the prelude to Die Meistersinger completed the program, which was evidently much enjoyed by the large and responsive audience.

Marguerite Potter to Sing for Radio

On Monday evening, January 28, Marguerite Potter, mezzo soprano, will broadcast songs of John Prindle Scott from Station WEA. She will open the program with The Voice in the Wilderness, followed by three secular numbers—To an Old Love, John o' Dreams and Young Alan, the Piper.

Louise Stallings' Many Dates

Louise Stallings has been active in concerts since her New York recital on November 25. December 7, she sang for the American Criterion Society, at its reception and musicale, at the Hotel Commodore, and on Christmas Sunday, she was soloist at the Marlborough-Blenheim Hotel in Atlantic City. Her engagements for January include, among others, concerts in Ridgewood, N. J.; Glen Ridge, N. J., and Batavia, N. Y.

In Batavia Miss Stallings' recital will mark the opening and dedication of a beautiful new high school auditorium.

Recently Miss Stallings had the honor to be on the Mayor's reception committee, which received the Oberammergau players upon their arrival in New York.

PROVIDENCE HEARS LEGINSKA WITH THE BOSTON SYMPHONY

Other Concerts

Providence, R. I., January 10.—Ethel Leginska was the soloist at the last Boston Symphony concert, playing Liszt's Fantasia in Hungarian folk-tunes. She was recalled several times and given an ovation. Two nocturnes: Clouds, and Festivals, by Debussy, were given by the orchestra as novelties, together with Sibelius' E minor symphony.

DOHNANYI AT ELKS' AUDITORIUM.

Dohnanyi was heard in a piano recital of his own compositions with three Brahms and three Beethoven numbers at the Elks' Auditorium. The concert was under the auspices of the Rhode Island Federation of Women's Clubs, of which Mrs. Caesar Misch is president. A feature of the concert was the repeating on the Ampico of the Marche Humoresque, by Dohnanyi, after it was played by himself.

NOTES.

Mrs. John D. Rockefeller, Jr., gave a new Hook & Hastings organ and case to the Beneficent Congregational Church in memory of her mother, the late Abby Greene Aldrich, wife of the late Senator Nelson W. Aldrich.

St. Luke's Episcopal Church at East Greenwich has been the recipient of an Austin organ and the dedicatory recital was played by Walter Williams, organist of St. Stephen's Church, Providence.

Helen Hogan, organist of the Central Congregational Church, since her return from another six months' stay abroad, has been giving regular Sunday afternoon recitals.

Through the death of Edgar T. Lowne, who paid all the bills of the concerts given by the Boston Symphony Orchestra and several Metropolitan stars last season, in order that Providence might enjoy those artists for fourteen cents per concert, this city has lost one of its great philanthropists.

The Chaminade Club enjoyed an Old English Musicales, Catherine Douglas in charge of the program. This club also presented Stuart Ross, pianist, of Providence, and his wife, Clare Ross, in their annual Christmas program of two-piano music.

John B. Archer closed his series of lectures in Nationalistic Music with his Russian program, assisted by the following soloists: Marguerite Watson Shafte, soprano; Helen Keenan, violinist; Katherine Vining, cellist; Miriam Hosmer, pianist, and Lydia Bell, accompanist.

Mary Brooks, violinist, and Beatrice Warden, pianist, gave a joint recital at the Plantations Club.

A concert by three New York cantors drew a large audi-

ence to the Elks' Auditorium. The cantors, Mordecai Herschman, Zarek Kwartin and David Roitman, were assisted by Arthur Einstein, pianist, of this city, and Dr. Phillip Friedman, accompanist, of New York.

Wassily Besekirsky, violinist, with Alexander Rihm, pianist, gave a recital in Memorial Hall to a large audience.

The Rhode Island Trio, of which the above named are members with Hans Pick, cellist, gave its annual concert at the Churchill House.

Emma Calve's concert was given under the auspices of the Kiwanis Club. She was assisted by her accompanist, Mme. Dienne.

A. H. W.

Activities of Klibansky Pupils

Pupils of Sergei Klibansky are continually winning favor with the public by their successful appearances. Mizzi Delorm and Walter Jankuhn, artists from the Klibansky studio, sang in Philadelphia and Baltimore, January 9 and 10, and on January 14 they appeared in New York singing the principal parts in Johann Strauss' Wiener Blut at the Irving Place Theatre. Fred Wrede will give a concert at the Liederkranz, January 19. Grace Marcella Liddane has been engaged to appear at a concert of the Verdi Club, February 8. Rene Van Rhym is to appear in The Miracle at the Century Theater.

The following pupils of Mr. Klibansky will appear in recital, January 18: Louise Smith, A. Marentze Nielsen, Gertrude Nelson and Cyril Pitts. Philip Shailer is the tenor soloist at the Church of the Good Shepherd, Hartford, Conn. Louis Hann was soloist at the Men's Club in Larchmont, N. Y., on December 27.

Packed Hall Greet Sigrid Onegin

Sigrid Onegin was the third artist to appear in the Concord Teachers' course for the season, and, according to press reports, she scored a decided success. The critic of the Concord Daily Monitor stated that "Loveliness of face and form, a stage presence of unusual charm, combined with a contralto voice of exceptional range and purity, combined to win for Mme. Onegin the unstinted enthusiasm of an audience that filled Phenix Hall to its doors."

Tenor Judson House Available

Judson House, tenor, who has toured the United States for the two past seasons in one of the Hinshaw opera companies, will be available as formerly for concerts, oratorio and church engagements, for the season 1923-24, beginning in March. Splendid press notices have been published anent his big tours, and he resumes his former specialties with many engagements already booked.

Eddy Brown Playing in Italy

Eddy Brown, the well known violinist, is now on a three weeks' tour of Italy, following which he will return to Austria for engagements there.

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Musical Comedy, Drama and Motion Pictures

Four new openings were scheduled for last week, but only three of them actually made their appearances in the various Broadway houses.

The much-talked-of *Miracle*, with its promised "inter-changing" stars, failed to offer its initial opening on Thursday as previously announced.

Monday introduced *Outward Bound* to the Ritz, a play quite out of the ordinary by Sutton Vane, with a well known cast of players including Margalo Gillmore and Alfred Lunt.

On the same evening, Cosmo Hamilton's comedy, *The New Poor*, opened at the Playhouse.

The *Charlot Revue* came to the Times Square Theater on Wednesday evening, presenting Beatrice Lillie and James Buchanan. This is an Andre Charlot production from a London success.

OLGA PETROVA IN RECITAL.

The success of Olga Petrova's Sunday night concert of December 13 led to a second of the series which was given Sunday evening last in the Frolic Theater. She was assisted by Lewis Willoughby and Percy Carr, baritone, and by the Hjernowski Trio.

THE CAPITOL.

One may be sure in deciding to spend an evening at the Capitol Theater that a "good show" will be in store, for it is rare indeed that a program at this house does not have something in the way of novelty. Then, too, there is the Capitol Orchestra, a fine body of musicians now under the capable direction of David Mendoza and William Axt. Last week selections from *La Boheme* were played with fine artistry. Following this came a novelty, *Mah Jong*, the music by Cecil Cowles and the lyrics by George S. Chappell. Gladys Rice and Douglas Stanbury were the soloists and the pantomime work was done by Mlle. Gambarelli and Andre Lupue. The lighting effects in this number are worthy of mention. The Capitol Magazine was as usual full of items of interest.

A Pan-American Episode enlisted the services of a large number of Capitol singers and dancers. There was plenty of atmosphere in this unit, the vocal and terpsichorean numbers being given with dash. The costumes also were colorful and added to the general effectiveness of the number.

The feature picture was *Reno*, and as the title would indicate it deals with the divorce question. Its purpose obviously is to give some idea of the difficulties encountered by divorcees in travelling from State to State because of the conflicting laws prevailing in the different States. One of the many problems facing them is that in one State they are married and in another they are not. To quote the photographer: "What is to be done about it?"

Following the feature picture, graceful and dainty Gambarelli was shown in *The Silhouettes*. The comedy was *The Morning After*, the latest of the Aesop Film Fables. A selection on the Capitol organ completed the program.

THE STRAND.

The Strand, last week, followed up its holiday program of the week before with an equally delightful if not even better program. Tchaikowsky's much overdone *March Slav* overture always scores and the organ solo was likewise excellent. While the Russian Balalaika Orchestra could hardly be expected to arouse the same amount of applause as a truly American jazz band—such as Lange's—still it was well received; likewise Sofia Maksimova, who sang *Troyka*, a Russian folk song, and Miles. Klementowicz and Bawn and M. Bourmann who presented some Russian folk dances.

Black Oxen was the feature picture, starring Corinne Griffith, Conway Tearle and Clara Bow. It was one of the best pictures seen at The Strand in a number of weeks. The *Topical Review* and Odds and Ends completed the program.

THE RIVOLI.

Of particular interest on the program at the Rivoli last week was Russian Impressions, given by the Moscow Artists' Ensemble. The number was unusually well received. There were five scenes and all the settings had a distinctly Russian flavor. The costumes, too, were typically Russian. Nina Sergeyeva, the dancer, displayed very beautiful hands and knew well how to manipulate them. Of course the Balalaika Orchestra came in for much applause, for there is something fascinating about their music. However, the singing and dancing of the entire company was highly enjoyed, to judge by the enthusiasm manifested on the part of the audience.

Sibelius' *Finlandia* was the overture presented, and all the beauties of the score were brought out by the orchestra and its conductor. There was a change in the program at the performance the writer attended, the first violinist playing the *Valse Bluetie* in place of the scheduled *Volga Boat*

Song by the Balalaika Orchestra. It was an appropriate number, played as it was immediately at the conclusion of the feature picture, *Pleasure Mad*, in which a waltz had a prominent part. Although this is a jazz picture, there is at least one character in the play—the mother—who does not lose her head because of sudden riches, and in the end her triumph is complete over those in her family who went "pleasure mad."

The Rivoli Pictorial and a comedy were the remaining numbers on the program.

THE RIALTO.

The motion picture portion of the Rialto last week was a repetition of *West of the Water Tower*, starring Glenn Hunter, which was reviewed in the previous issue. The overture to *William Tell*, also performed last week by the orchestra, was excellently rendered. The feature of the musical program, however, was the addition of the well-known violinist, Sascha Jacobsen, who played two interesting selections, an old Irish air, *Farewell to Cucullain*, arranged by Fritz Kreisler, and Sarasate's lively *Spanish Dance*. The audience was enthusiastic over the artistic performance he gave and applauded him roundly. The customary offering of Riesenfeld's Classical Jazz followed the overture, adopting the popular *Wild Flower* hit, *Bambalina*, as its theme. For some unknown reason the trend of the musical attractions was decidedly Spanish in character, though nothing in the picture would suggest it as a background, and in keeping with the established precedent *La Torrecilla* gave a delightful and fast-moving interpretation of a colorful gypsy dance.

NOTES.

Petro Capodiferro, first trumpeter of the Capitol Grand Orchestra, is the soloist at that theater this week. Mr. Capodiferro has played with the New York Symphony under Walter Damrosch, two seasons under Campanini at the Manhattan Opera with Oscar Hammerstein, several seasons with the Chicago Opera, and ten consecutive seasons at the Metropolitan Opera.

Franz Drdla, the Bohemian violinist, who is featured this week at the Palace Theater, states that he is finding American vaudeville audiences not only most interesting but also most appreciative. "At first I was disappointed," he said, "not to have made my American debut in concert, but after it had been explained to that concert tours in America have to be prepared months in advance, I accepted a vaudeville engagement, and now I am glad that I did."

MAY JOHNSON.

KANSAS CITY HEARS MANY NOTED ARTISTS

Ukrainian Chorus, De Pachmann, Münz, Cecilia Hansen, Little Symphony in Several Concerts, and Two Ballet Performances by Pavlova and Company

Kansas City, Mo., January 10.—Pavlova, in December, at Ivanhoe Temple Auditorium, the fourth number on the Ivanhoe Concert Series for this season, drew audiences which taxed the capacity of the auditorium, and gave two beautiful programs. The afternoon program was especially appealing to the children, and the Ivanhoe Lodge presented 125 tickets to young dancers of Kansas City, distributing them among the various schools. The Magic Flute Ballet was given and the Fairy Doll, and a set of diversissements. Pavlova, in the California Poppy Dance, with music by Tchaikowsky, was particularly delightful.

At the evening performance a Gypsy Ballet was given called *Amarilla*, with Pavlova in the title role; the music by Glazoumoff and Drigo; an elaborate ballet programmed as *Oriental Impressions*, consisting of Dances of Japan, A Hindu Wedding, and Krishna and Rhada, with Pavlova and her dancing partner Shankar. These were wonderful in stage settings and costuming. This program also closed with a group of lovely diversissements, with all the leading dancers in solos.

The orchestra, under the conductorship of Theodore Stier, gave excellent support at all times.

VLADIMIR DE PACHMANN FIFTH IN IVANHOE SERIES.

On the evening of January 8 another capacity house filled the Ivanhoe Auditorium to hear de Pachmann in a program of all Chopin music. There were nocturnes, etudes, the A flat ballade, the F sharp minor Polonaise, mazurkas, and waltzes. It was a typical de Pachmann evening, with the program interspersed with remarks from the pianist. The audience was generous in its applause, and demanded a number of encores. At the end of the program three were played, one of these the Minute Waltz, with the middle part given twice, the second time in its rag-time version, much to the amusement of the listeners.

The concert was under the direction of the Horner-Witte Concert Bureau.

CECILIA HANSEN AT SHUBERT THEATER.

The fourth attraction of the season on the series of Mr. and Mrs. Walter Fritschy was Cecilia Hansen, violinist, at the Shubert Theater on January 8. In a program which made no concession to popular taste, she completely captivated her hearers with her dignified and masterly interpretations of the works she played. Her numbers included the Chaconne by Vitali; *Larghetto*, by Handel-Hubay; *Rondino*, Beethoven-Kreisler; chorus of Dervishes, Beethoven-Auer; the Paganini concerto in D major; *Nocturne*, Chopin-Sarasate, and a *Carmen* fantasy arranged by Sarasate.

Boris Zakharoff proved himself an accomplished pianist.

UKRAINIAN CHORUS AGAIN HEARD.

The Ukrainian National Chorus made a second Kansas City appearance on December 27 in Convention Hall, the concert sponsored by the American Association of University Women. Despite the holiday, the big hall was comfortably filled, for the success of the chorus here last year was not forgotten. Many of their numbers were the same as before, and they have added a group of American and Mexican folk songs of much interest, among which was the *Old Folks at Home*, sung as a tenor solo with the harmonies and accompaniment hummed by the chorus. Susanna, by Foster, was sung in such a way as to have its repetition insisted upon. But it was the native Russian and classical

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song that pleased most. Alexander Koshetz, the director, cannot be too highly praised for his organization.

Ewssei Belousoff, cellist, played one group of selections and Oda Slobodskaja, dramatic soprano, was again a success in her group of solos. She was recalled many times for encores. Nicholas Stember accompanied both artists.

KANSAS CITY LITTLE SYMPHONY NOTES.

The Kansas City Little Symphony, on a recent visit to its home city, gave several concerts, offering some interesting programs and bringing some fine soloists. One of the important events was the first appearance here of Mieczyslaw Munz, pianist, who fulfilled all expectations, playing the Rachmaninoff concerto with the orchestra.

Soloists on other dates with the orchestra were Joseph Harding, Kansas City violinist, and Gertrude Concannon, pianist, also of this city. Miss Concannon played on three consecutive afternoons the Grieg A minor concerto, in special programs for the school children.

The orchestra has recently been touring the South where they were enthusiastically received wherever they played, and have now gone on a Western tour which takes them to the Pacific Coast, playing in Colorado, Utah, Idaho, Oregon, Washington and British Columbia. Just before they left Kansas City an agreement was reached whereby the orchestra will appear next season in about one hundred concerts in the territory East of the Mississippi River. N. De Rubertis is its conductor.

R. D.

HOW THEY LOOKED THEN—



Gerschel photo, Paris

OSSIP GABRILOWITSCH,

conductor of the Detroit Symphony Orchestra. This picture was taken only about a dozen years ago and Mr. Gabrilowitsch, though his looks today are not quite so luminous as in this photograph, has changed very little in that time.

If they can descend from the clouds for a few minutes, even the modernists will acknowledge that a **GOOD TUNE** is useful. How to write one will be told in a series of articles beginning January 24th.

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CHICAGO OPERA

(Continued from page 29)

the opera. The circus-like advertisements that have appeared in the amusement columns of the dailies have caused a lot of comment in this city. Anseau was compared with Caruso in order to induce people to buy seats for the performance of Pagliacci. The performance of Aida, however, won the bouquet from an advertising standpoint. The advertisement should be published herein, but space is costly, not for the opera management, but for the publishers of this paper. Thus, it will suffice to state that the Aida performance was advertised as a special performance by the Chicago Civic Opera with Muzio, Marshall and Van Gordon, Kerr, Formichi, Lazzari. Then followed "I have my seats—hurry up and buy yours!" Is that kind of advertising very effective, very dignified and worthy an opera company which though local in the sense that it is civic, yet desirous of occupying a position second to none as an opera company? The advertisement may be democratic, this being the keynote of our Civic Opera Company, but democracy in an opera company should always add a certain semblance of aristocracy. "I have my tickets. Hurry up and buy yours!" is an advertisement that will never be forgotten by this reporter. Hurry up, hurry up is another rubber stamp too often used by the Chicago Civic Opera Company in all its departments. Hurry up rehearsals, hurry up performances—everything goes with speed, but often with little more.

The performance under discussion was one that must be excepted, however, as it justly will be counted among the very best of the season. Muzio is a remarkable Aida, Marshall a splendid Radames, Formichi a forceful Amonasro, Van Gordon a queenly Amneris, Kipnis a royal Pharaoh, Lazzari a dignified High Priest, and Elizabeth Kerr a fine voiced Priestess. The chorus, as heretofore in this opera, covered itself with glory.

MARTHA, JANUARY 12 (MATINEE).

A packed house listened to a repetition of Martha with the same cast heard previously, with the exception of the title role, which was sung before by Edith Mason and on this occasion by Graziella Pareto. The beautiful coloratura soprano, who had made a big name in our midst after her many appearances at Ravinia, was even heard to better advantage at the Auditorium, as the superb training gained last summer under the tutelage of Papi and Hasselmans left its imprint unmistakably. As Pareto wisely brought with her a new wardrobe, she dressed the part elegantly in the first and last acts and graciously in the other episodes. In beautiful voice, she charmed the ear and she was rapturously applauded after The Last Rose of Summer. Panizza may count the performance of Martha one of the best he has directed this season.

The real hero of the afternoon was Tito Schipa as Lionel, and though the management has informed its artists that it does not care for the opinion of the critics nor the plaudits of the public, all the experts of music in Chicago have repeatedly feted Schipa, and the public holds him in higher esteem than any other lyric tenor now appearing on the Auditorium stage. Schipa is the master-singer par excellence. The beautiful art of singing is an open book to him and at his every performance he gives a real lesson in singing to everyone on hand, including the other singers of the company. His success was stupendous and again he stopped the performance after the M'Appari. Claqueurs were numerous, as practically the entire audience could be counted among them, including this reviewer. Rimini was again the debonair and well-liked Plunkett. Irene Pavloska is decidedly not at her best in the role of Nancy. Whether

the part is written too low for her organ or whether her voice is completely tired out is for the management to find out. Since the beginning of the season Miss Pavloska has often been found not at her best. She knows many roles and at one time was a most serviceable member of the company, but in several performances this year she has been the black spot, and this was especially true as Nancy in Martha. Vittorio Trevisan was again very funny as Sir Tristan and he and Gildo Morelato, who sang the role of the sheriff, have proven conclusively that they are the Dempsey and Firpo of the operatic stage, as whenever Martha is given the sheriff wallops Sir Tristan at the close of the second act, and as the curtain goes down he is counted out by as many timekeepers as there are men in the chorus. A very beautiful scene for the Follies but not for Martha. Elizabeth Kerr, who often sings big roles, was given that of the third maid, which could have been sung by a member of the chorus from which this singer should have graduated when she was taken out of it to sing big roles this season. The three servants who sang in the first act were very funny as to voice. Altogether a lop-sided performance with some brilliant moments and others not quite so.

THAIS, JANUARY 12 (EVENING).

The ninth week of the present season by our local company was given to another performance of Thais with Mary Garden, recovered from her recent indisposition, appearing at popular prices before an audience that left not a vacant seat. Coreuil was the Athanael, and the same cast which performed earlier this season was again billed for the repetition.

RENE DEVRIES.

Dohnanyi On Tour

After his New York recital, Saturday afternoon, January 12, Ernst von Dohnanyi went to Baltimore for a recital there January 14. On the eighteenth he appears in New Orleans; 21, in Dallas; 25, in St. Louis, Miss., and on January 28, in Quincy, Ill.

Wagner to Conduct Cincinnati Orchestra

Among the orchestras which Siegfried Wagner will conduct in his coming tour of this country, so Manager Jules Daiber announces, is the Cincinnati Symphony, in a concert to be given at Wheeling, W. Va., on February 28. The son of Richard is due here next week on the S. S. America.

OBITUARY

Lion Vanderheim

Lion Vanderheim, well known violinist here in New York City, died on Wednesday, January 9, at the Polyclinic Hospital. Mr. Vanderheim was forty-seven years of age. His musical education was obtained at the Brussels Conservatory, where he won the Queen Wilhelmina scholarship in music. Later he was a special pupil of Ysaye.

Mr. Vanderheim came to America in 1896 and was first violinist with Victor Herbert and the Philharmonic Orchestra. He was later a member of the Manhattan Opera House Orchestra, and for several years conductor of the Rialto Theater. After leaving the Rialto he was conductor for several organizations and at the time of his death was the musical director at the Astor Theater, where the feature picture, The Hunchback of Notre Dame, is now playing. Mr. Vanderheim had a winning personality and made friends

of everyone, and his death comes as a great shock to local musical circles. He leaves a wife and a young daughter.

J. Wesley Lafferty

Grand Rapids is mourning the death, on December 27, of J. Wesley Lafferty, well known musician and band leader. He was for seventeen years conductor of the Grand Rapids Press Newsboys' Band, and was fondly and familiarly known to hundreds of newsboys as "Prof." He was born in Baltimore in 1870, and before going to Grand Rapids was director of the Great Southern Band in the former city. He organized a number of bands in the East, and was at one time director of seven bands in Grand Rapids. He was a cornet soloist and the composer of a number of popular band pieces. He was connected with the New York Band Instrument Company and the Grand Rapids Musical Company.

Alfred Hunter Clark

Alfred Hunter Clark, son of former Congressman Amos Clark, of Elizabeth, N. J., died in Westfield, N. J., January 6, age sixty-eight, the funeral being held at the residence of his brother. He was a tenor of some note, teacher of voice, and held a position in a Hudson River girls' school. He was a fine character, always amiable and cheerful.

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I SEE THAT—

Prof. George Schnéevoigt, Finnish conductor, sails for New York on January 31 from Southampton.
The Vienna Staatsoper season at Covent Garden probably will not materialize.
Zilpha Barnes Wood's radio talk on Opera in English was heard in England.
Sixteen presidents of women's clubs were guests at the latest Verdi musicale.
Hans Letz conducted the first concert of the Bergen County Symphony Orchestra at Hackensack, January 3.
Alfred Hunter Clark, tenor and teacher, died in Westfield, N. J.
Devora Nadworney and Roderick White were soloists at the Banks Glee Club concert, Bruno Huhn conductor.
Ernest Hutcheson will give a second New York recital on Saturday afternoon, January 26.
The Oratorio Society plans several additional concerts in celebration of its fifty years of choral work.

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Samuel Dushkin will perform four numbers for the first time in America at his forthcoming New York recital. A monument is being erected to the late Isaac Albeniz at the Alhambra at Granada.
Dusolina Giannini is now in the Middle West on the most extensive tour she has made this season.
Mischa Levitzki was accorded a hearty welcome in Cuba. Estelle Lieblich is using Mana-Zucca's new song, The Cry of the Woman, with success.
Erna Rubinstein will play in Minneapolis for the third time on January 31.
Charlotte Lund gave Mozart's Marriage of Figaro at the January 10 meeting of the National Opera Club.
Guy Maier and Lee Pattison will be in America for a limited season next year, as a result of repeated requests received by their management.
Mitja Nikisch's appearance with the State Symphony will be his fourteenth American orchestral concert.
Viola Mitchell is the name of a promising twelve-year-old violinist.
Jeannette Vreeland will be soloist at the Haarlem Philharmonic concert today.
Marguerite Carré has withdrawn from opera to devote herself entirely to the drama.
Albert Coates has arrived in Rochester to conduct the Rochester Philharmonic Orchestra.
Ethelynde Smith was heard by an audience of 2,000 when she sang recently at Tuskegee Institute.
Mr. and Mrs. Van Hoogstraten were entertained by Mr. and Mrs. Vincent Astor on December 9.
The Ohio Federation of Music Clubs offers several prizes. Compositions by Percy Grainger are being programmed extensively.
Eddy Brown is concertizing in Italy.
The MUSICAL COURIER will start another campaign in aid of the MacDowell Colony Fund.
Marcel Dupré is giving over one hundred recitals on his second transcontinental tour.
Winifred Gaynor won an award of \$175 from Holy Trinity Church for breach of contract.
Henri Scott will head Hinshaw's Impresario company on the road next season.
Giuseppe Galligani, ex-director of the Verdi Conservatory of Music in Milan, committed suicide.
William Wade Hinshaw has engaged a brilliant cast for his presentation of Mozart's Marriage of Figaro.
George Blumenthal plans to give the "Ring" music dramas in English next fall.
Eugenia Carreño d'Albert, daughter of Teresa Carreño and Eugene d'Albert, is married to Richmond Harris.
The first National Eisteddfod held in Utica was a great success.
Dr. Fritz Stiedry, formerly of the Berlin Staatsoper, has lost the final appeal in his suit against the Staatsoper.
Benjamin Franklin, the great American statesman, was a song writer.
Gaylord Yost has acquired a violin said to be valued at \$18,000.
As the MUSICAL COURIER goes to press it seems unlikely that the Wagnerian Opera Company will resume activities this season.
Howard Hanson, the first American Prix de Rome fellow in music arrived in New York last week.

Tibor Remenyi, son of Edward R. Remenyi, died on December 21.
The Minneapolis Orchestra has just elected six new members.
Looking Into Chinese Music is the title of an article by Joseph Yasser on page 7 of this week's issue.
Fred Patton "electrified" his audience when he sang in Norwalk.
Ernesto Berumen will give his next New York recital at Aeolian Hall on February 1.
Marie Stone Langston is a busy contralto.
Laurie Merrill is winning success in costume recitals.
Jean de Reszke celebrated his seventy-fourth birthday on January 14.
The Musicians' Fund of America, Inc., is soliciting members.
Siegfried Wagner is due in America next week.
Marcel Grandjany, noted French harpist, will play at Aeolian Hall on February 7.
Kate S. Chittenden and R. Huntington Woodman were given a dinner in honor of their fifty years in music.
Warren Storey Smith succeeds Olin Downes as music critic of the Boston Post.
Chaliapin was the guest of honor at a reception at the home of Mr. and Mrs. George Bernard.
Roland Hayes continues to arouse interest in his song recitals.
G. N.

Howard Hanson in New York

Howard Hanson, first American Prix de Rome fellow in music, reached New York last week on the Conte Verde. He returns for the performance of his new symphonic poem, North and West, which will be given by the New York Symphony Orchestra on February 3, the composer conducting.

The work has been performed only once before, by the Augusteo Orchestra, Rome, also under Mr. Hanson's leadership. The San Francisco Orchestra, Alfred Hertz conductor, will perform another work which Mr. Hanson has written in Rome, and which was also performed there, the Nordic Symphony. Besides this he has written a string quartet commissioned by Mrs. F. S. Coolidge for her Berkshire Festival in 1925, and a symphonic poem for viola and orchestra, Lux Aeterna, written at the request of the English violinist, Lionel Tertis, which has not yet had a performance.

Mr. Hanson's latest commission is for a choral work for the great Leeds (England) Triennial Festival in 1925, the first time an American composer has ever been commissioned to write for this festival. The text for this work, the title of which is not yet announced, is being prepared by Mrs. Albert Coates. Mr. Coates, on his return to England in the spring of this year, will give a performance of Mr. Hanson's North and West with the London Symphony Orchestra.

Mr. Hanson will remain in this country only a short time after the performance of his works, returning to Rome to begin work on the commission for the Leeds Festival.

Gerhardt's Second New York Recital

Elena Gerhardt returns from a Pacific Coast tour to give her second song recital of the season on the evening of February 3 at Aeolian Hall.

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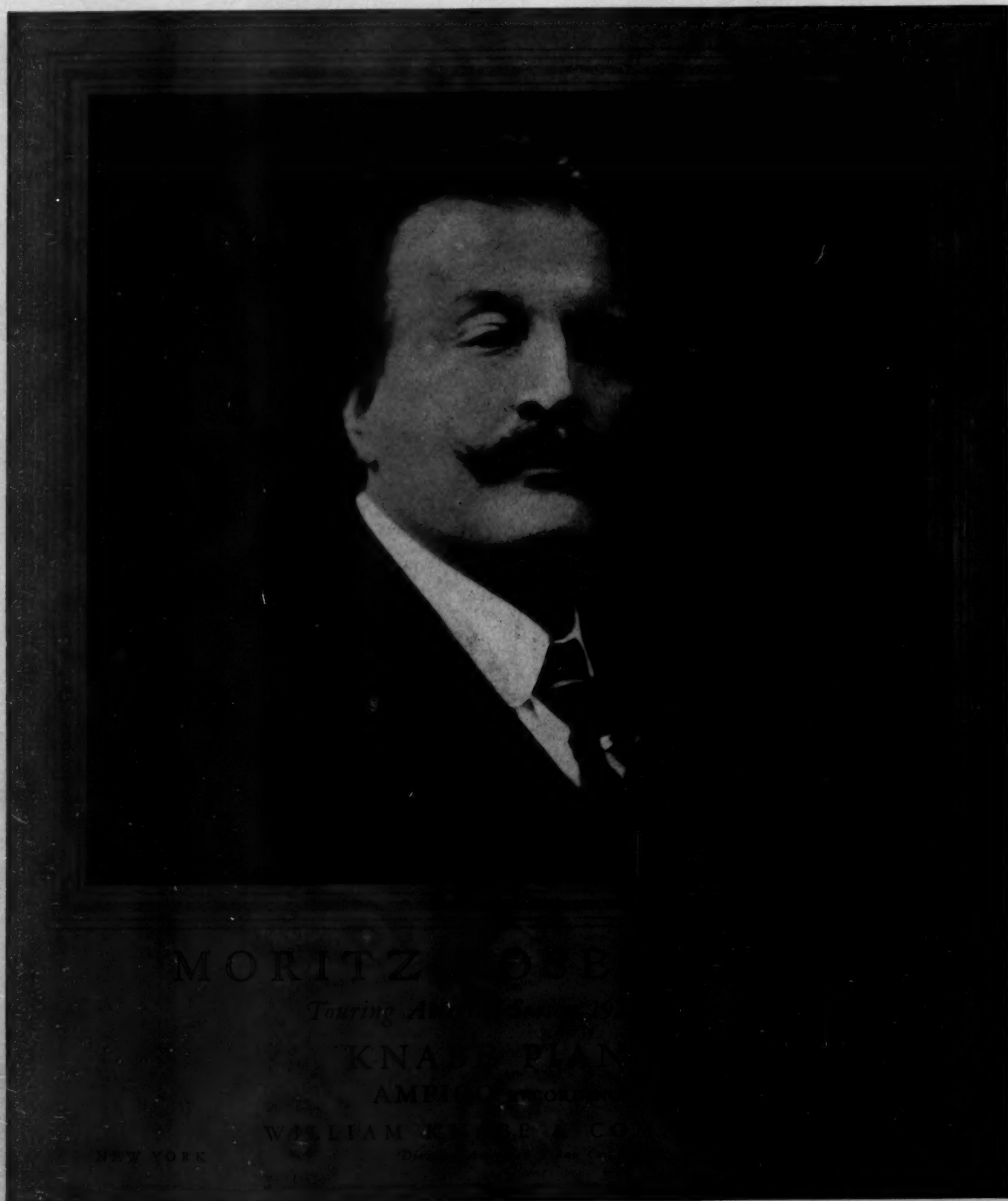
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